

The Juilliard Journal

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May 2003

Six Honorary Degrees To Be Awarded

Six distinguished artists will be presented with honorary doctorates at Juilliard's 98th commencement ceremony on Friday, May 23, in Alice Tully Hall. Receiving honorary Doctor of Music degrees will be soprano and Juilliard alumna Renée Fleming (who will deliver the commencement address); trumpeter William Vacchiano; flutist Julius Baker; and jazz pianist Ellis Marsalis Jr. Two former Juilliard faculty members, actress Marian Seldes and ballet master Alfredo Corvino, will receive honorary Doctor of Fine Arts degrees. Their bios appear on Pages 4-5.



Renée Fleming

Photo by Decca/Niels Busch

Jazz and Juilliard: A Solid Synergy

By LISA ROBINSON

AT Juilliard's commencement on May 23, the happy assemblage of graduating students will include the first recipients in the School's history of the Artist Diploma in Jazz Studies. The relationship between jazz and Juilliard has come a long way in the four years since President Joseph W. Polisi gave an "intriguingly evasive" answer to a question about the future of jazz at the School in a *New York Times* article on May 23, 1999. At the time,

students who entered the program in 2002 will continue their studies for a second year. Reflecting admirably on the program's success, all 13 of the current jazz students who don't already possess an undergraduate degree from another institution will return in the fall to complete the requirements for Juilliard's new Bachelor of Music program in jazz. Seven prospective students have been offered admission for the 2003-04 academic year (five for the bachelor's degree program and two as Artist Diploma candidates).



Students in the first class of Juilliard's Institute for Jazz Studies posed with the program's director, Victor Goines (foreground), in spring 2002.

President Polisi noted that, "We don't want to do anything that we can't do really well or that we can't relate to everything else." Now that the Juilliard Institute for Jazz Studies has been operational for two years, it is clear that those criteria have been not only met, but brilliantly surpassed.

For those who may not be familiar with the program's scheduled sequence of development, the introduction of the Artist Diploma program in jazz studies in September 2001 was the first of two stages of implementation. The second phase will take place in September 2003 with the addition of a Bachelor of Music degree program in jazz to the curriculum. Seven students will receive an Artist Diploma at this year's commencement, while three stu-

Faculty member Loren Schoenberg, whose jazz history class was the only place outside of rehearsals where all the jazz students came together, remarked: "It was an education for me as a teacher to see the ease with which the jazz students interacted with their peers in the jazz program and other disciplines, especially given that many of them came from environments in which they were relatively isolated in terms of having opportunities to perform with classmates at their same level of skill. At Juilliard, the common goal of achieving artistic excellence, regardless of the genre, established an immediate bond among the jazz students as well as with their fellow students in other disciplines."

Jazz studies students have had

Continued on Page 3

Will the Real Larry Rhodes Please Leap Forward

By ELIZABETH KEEN

"**F**LAWLESS technique ... the best male dancer around ... a joy to work with ... enormously thoughtful ... a natural teacher ... an inspiration to his students." These phrases are not the fabrication of some hyper-imaginative public-relations person, but the assessment of dancers, choreographers, directors, and administrators with whom the new artistic director of Juilliard's Dance Division has worked in the course of his career.

For Lawrence Rhodes comes to Juilliard with a lengthy, varied, and successful professional track record. He seems to have had the intuition and luck to have been in place after place at pivotal moments, when his ability and judgment were a felicitous match for the needs of that particular situation. He himself likes to say he has had a "fortunate career." However healthy a measure of good fortune entered into his success, there had to have been a certain proportion of conscious pursuit. You might anticipate, then, that on meeting Larry you would be struck by intensity of purpose, a sharp tone of voice, and emanating rays of disciplinary fervor. You would be incorrect, for the demeanor of Larry Rhodes is laid-back, casual, assuming self-discipline already exists within the student rather than walking about with a symbolic whip of stern encouragement. But concluding that this is a complete picture of Larry Rhodes would also be erroneous. It is surely difficult to pin down any human being's nature, but if you are around our division chief for

any amount of time, you realize that here is a man with an abiding commitment to excellent dancing, who takes as givens the serious pursuit of artistry, professional behavior in class and rehearsal, and singularity in performance. Here is a man who doesn't waste



Lawrence Rhodes dancing George Skibine's *Sarabande* in 1965 during a Harkness Ballet tour in Barcelona.

too much time coaxing a student to adopt this approach; he seems to suggest it is a self-evident way to proceed. This assured, Larry Rhodes is free to relax, indulging us all with his droll sense of humor. Once his efficiency has dispensed with the 5,000 details that cross his desk daily, he may just leave this building to enjoy one of his favorite pastimes, such as Bikram Yoga, cooking, listening to music, and watching movies. Join him and wife, former ballerina Lone Isaksen, any New Year's Eve for some Fred and Ginger. Whence sprang this Larry Rhodes?

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LETTERS TO THE EDITOR

REVIVING HOLOCAUST MUSIC

I'D like to congratulate Juilliard on its production of *Der Kaiser von Atlantis*, which I saw Sunday night [March 23] at Central Synagogue.

My only concern was the program notes. It would have helped to explain how the score survived the Holocaust and if the orchestral arrangement was original. In the notes, the only thing mentioned was that, basically, only strings were available for performance at the time. (This information may be in the notes of the London/Decca CD, which I now have to seek out.)

The glaring omission was any explanation of the choice of playing the sextet introduction to Strauss's *Capriccio*. The only conclusion that could be drawn was the juxtaposition of the dates and the consonance of Strauss's music with the ironic nature of Ullmann's.

But in spite of Strauss's acquiescence to the Nazi regime (and his extreme naiveté in dealing with it), some background on his situation, and that of his Jewish daughter-in-law and her parents, would have been illuminating for those who do not know the details. Alice Strauss's parents were imprisoned in Theresienstadt and may have actually heard the performance of the Ullmann opera. I haven't had the time to look up the information; I do not know if they survived or were victims themselves of the Holocaust.

ANDREW LUDASI
East Windsor, NJ

I WISH to commend and thank conductor James Conlon and Juilliard for reviving the music of those gifted composers who were victims of Nazi tyranny ("James Conlon Revives a Musical Heritage," *The Juilliard Journal*, March 2003). As one who has been engaged in Holocaust

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research, a presenter of Holocaust programs in the Albany area, and acquiring a Holocaust repertoire for the piano, I found this article very moving and welcoming.

Terezin, where Viktor Ullmann was interned, was the so-called "model camp" (an oxymoron as well as a cruel joke). The Germans would invite authorities from the International Red Cross to visit it. The authorities would inspect the camp and claim that everything was "fine." After the inspectors left, the adults and children would be sent to their deaths at Auschwitz.

It was in Terezin (also known as Theresienstadt) that *I Never Saw Another Butterfly*, a collection of poems and drawings created by the children who were interned at the camp, was born. The title of this work, which has been made into a book, is based on the haunting poem "The Butterfly," by Pavel Friedman, whose last line of the third stanza ends with, "Only I never saw another butterfly." I first heard this poem beautifully read by Elie Wiesel during a Holocaust program some years ago, at the Cathedral of St. John the Divine. It has been set to music by at least two composers, Lisa Glatzer Shenson and Charles Davidson. This book of poems and drawings is a testament to the courage and optimism of these children, a work now intrinsic to the established Holocaust bibliography.

In contrast to the orchestral works that are being revived, my own Holocaust repertoire is primarily based on the vocal music of that era—obtained, with gratitude, from the composer Lazar Weiner and from friends who are survivors of the Warsaw Ghetto uprising. These songs were born in the death camps, in hiding, and in defiance of the enemy. I have transcribed them for piano and performed them for special audiences, especially Holocaust survivors, a deed of healing as well as inspiration.

Exploring Holocaust music has also led me to the treasured Yiddish repertoire of pre-Holocaust Europe... but that is another story, another world. What started out as an effort to acquaint myself with the music of a tragic era and to draw closer to relatives who perished in the Holocaust

has evolved into intellectual and artistic growth, and a commitment that will never waver.

ROSE ANN ROTH (B.S. '60, *piano*)
Rensselaer, NY

WOMEN IN MUSIC

WARMEST thanks for the space devoted to women in music in the March issue. Having contributed extensively to *The Norton/Grove Dictionary of Women Composers*, I still lament the absence in any standard reference work of Latin American historical women. Just now I am placing finishing touches on *Angela Peralta: The Mexican Nightingale*. Her operatic career in Italy, Spain, Portugal, Cuba, New York City, and her homeland glistened with triumphs that also included the publication of 19 compositions and a flashy career as manager of her own opera company. On former occasions I have published extensively on Teresa Carreño, whose published compositions are unjustly minimized in reference literature. Instead of cataloguing and analyzing them, encyclopedists harp on her four husbands.

Olga Samaroff is another highly successful Juilliard teacher worthy of addition to the list of women mentioned in the photo essay on Page 12. Her illustrious pupils included not only Eugene List and William Kappell, but also Rosalyn Tureck.

ROBERT STEVENSON
(DIP '38, *piano, composition*)
Emeritus Professor of Musicology,
U.C.L.A.

EQUAL TIME FOR CELLISTS

ELIZABETH MORGAN'S article in the April issue of *The Journal* vividly describing recent piano master classes given by Richard Goode and Leon Fleisher moved me to reflect with sadness and regret on the fact that, in the course of my four years as an undergraduate student at Juilliard, I watched the world's finest cellists pass through New York in their annual concert tours without so much as a visit to the School. Students raised this issue time and again with both faculty and administration, each time assured that the

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Voice Box / Tim Whitelaw

War Porn

HAVING read Mahira Kakkar's Voice Box column on accountability in the March *Juilliard Journal*, and looking with dismay upon the first war of my adult life, I figured it was time to become current-affairs savvy. So when the



Tim Whitelaw

bombs began falling, I resolved to become more clued up than an infomaniac on amphetamines, taking in news from TV, the Internet, and newspapers. Days later, I realized I couldn't handle it. I was up to my eyeballs in "war porn." That's the name

I've given to the slurry of coverage/infotainment that the war spawned. I surveyed it during the first week of the conflict in March—it was gruesome work.

Starting with television, I watched a marathon of

wartime fare with straight-to-video titles like "Target: Iraq," "Wartime Countdown," "Operation Total Iraqi Obliteration" (O.K, the last one is made up, though not implausible). Is it necessary to give these shows titles and theme tunes and "more after the break" theatrics? Do people turn on a news channel to catch a specific program? I don't think so. Strangely, despite the branding, the programs seemed virtual clones of one another. No matter what station I tuned to, the anchor was transferring between spots around the globe where various degrees of nothing was happening. In Kuwait City nothing had happened all night, so the correspondent was forced to recall the previous night when nothing briefly stopped happening. Then to Baghdad and one of the many few Western corre-

Voice Box is a student opinion column appearing regularly in The Juilliard Journal. To submit a column for consideration, e-mail it to journal@juilliard.edu with "Voice Box" in the subject heading; include a phone number where you can be reached. Essays should cover topics of interest to the Juilliard community, and be around 600 words.

spondents left in the city. Then to the White House briefing room, where nothing will happen until 8 p.m. ... And on it went.

Padding is the curse of round-the-clock news, but during the war it assumed epic proportions. I saw one program that speculated on how horrific it would be if the Iraqis used chemical weapons on our boys, then proceeded to show an animation of how it might look if they did (the curiosity was killing me). That's the thing with 24/7 news—it requires the kind of integrity that you're not likely to get from commercial networks. I particularly love the "experts" they bring on: a man who did plumbing consultation in Tikrit; the manager of the Saddam International Airport's rent-a-car facility; endless war veterans proffering advice. When one CNN anchor asked a Balkans war vet what would be the best thing to do if someone started launching chemicals at you, he said "Obviously, the best thing would be to find that launcher and kill those people." Obviously. But CNN has ensured that, by loading up their video feeds with scrolling subtitles

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Third-Year Actors Explore *Midsummer's* Magic and Mischief

By GILLIAN JACOBS

EACH May, the third-year drama students present a Shakespeare play as their last project of the school year, which also marks their first appearance in the Drama Theater. This year, Group 33 will present one of the Bard's most popular comedies: *A Midsummer Night's Dream*.

This annual third-year project is, in fact, the culmination of three years of intense study of Shakespeare and text training. Beginning with their first project at Juilliard, called "The Discovery Project," drama students grapple with Shakespeare's language and layers of meaning. In their second year, they also perform a Shakespeare play and take a text class to hone their understanding and ability to speak verse. Finally, in the third year, students perform and study Shakespeare in their acting class with Drama Division head Michael Kahn (who is also the director of Washington's Shakespeare Theatre). Combined with their performance in the Drama Theater, the final months of their third year are devoted almost entirely to England's most renowned playwright.

This production marks a milestone for director Alex Correia: With *Midsummer Night's Dream*, Alex will have completed Juilliard's three-year Artist Diploma Program for Theater Directors, under the supervision of Andrei Belgrader. Incidentally, Alex's first project at Juilliard was a selection from *A Midsummer Night's Dream* presented during the 2000-01 school year.

A Midsummer Night's Dream is a favorite of both audiences and theater professionals. It is one of Shakespeare's funniest and most raucous comedies,

featuring dueling lovers, fairies, and blue-collar workers putting on a play. The play includes high and low comedy, extreme physicality, verbal silliness, and elegant verse. Actors relish the opportunity to delve into both the beauty of the Bard's poetry and the hilarity of his prose.

One main source of humor is the presence of the "rude mechanicals." These Athenian workmen, such as tailors and weavers, decide to present a play for Duke Theseus's wedding day (which occurs at the end of the play). Their utter seriousness and devo-



Costume sketches by Miranda Hoffman for the characters of Titania and Philostrate in Shakespeare's *A Midsummer Night's Dream*.

tion to *The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe* is matched by their complete ignorance about acting and theater productions. Envisioned in this production as clowns, in the spirit of *commedia dell'arte* figures, they devise outrageous and sweet solutions to every obstacle thrown in their way.

Another well-beloved group are the four lovers, Hermia, Helena, Demetrius, and Lysander. Hermia flees to the woods of Athens with her love Lysander to escape an arranged marriage to Demetrius. Helena, who is Hermia's best friend, is in love with Demetrius and tells him of Hermia's plan. Demetrius (pursued by Helena) follows Hermia and Lysander into the woods. The magic juice of a flower spread on the men's eyes further complicates the plot, as both men then instantly fall in love with Helena and attempt to woo her (while she is convinced this is a game to mock her). Former lovers, best friends, and rivals are all suddenly at odds, and the fight within the woods soon devolves into name-calling and threats of scratching out each other's eyes.

The fairies are also perennial audience favorites. They are led by King Oberon and Queen Titania, who rule over the fairy world and hold great sway over nature. Yet, despite their dignity and power, they are not above squabbling. Titania and Oberon begin the play by quarreling over a changeling child whom Titania possesses and Oberon desires. In order to gain the child, Oberon puts Titania under a love spell that will distract her from the child. This ends disastrously (and comically), when the fairy

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Jazz and Juilliard: A Solid Synergy

Continued From Page 1

numerous opportunities to strengthen that bond in collaborations with their colleagues in other divisions and programs. The Juilliard Jazz Orchestra teamed up with the Juilliard Orchestra for its inaugural performance in Alice Tully Hall, and music students from outside the jazz program have regularly appeared as guests on subsequent Jazz Orchestra concerts. Jazz students performed as part of a Drama Division production of Laurence Fishburne's *Riff Raff* in the fall of 2001, and the Jazz Orchestra performed a score commissioned from Victor Goines, director of the jazz program, for choreographer Robert Battle's *Base Line* on a program celebrating the Dance Division's 50th anniversary in February 2002. Jazz students also participated in a joint Juilliard Percussion Ensemble/Music Technology Center concert in October 2001, the Composers and Choreographers workshop in January 2003, and the Beyond the Machine electronic/interactive music concerts last month. "That was a great aspect of my learning experience here, because when I composed music for dance or spoken word, it really made me feel that every note and nuance was important," comments tenor saxophonist Ryan Redden, who collaborated with choreographer Yin-Ling Lin for a work on Beyond the Machine.

Many of the jazz students also had the opportunity to interact with other members of the Juilliard community through their participation in the Juilliard Colloquium, a one-semester course required of all first-time college students in the Music, Dance, and Drama Divisions. As a Colloquium leader, Loren Schoenberg observed that students from other disciplines were greatly impressed with the jazz students' level of musicianship, especially in areas of improvisation and composition. Schoenberg expressed his hope that the curriculum will eventually include still

more educational "cross-pollination" between jazz and other programs.

As director of the Institute for Jazz Studies, Victor Goines is pleased that the program has fulfilled its goal of helping students move into professional careers, citing several current Artist Diploma candidates as examples. Ryan Keberle was recently appointed artistic director of the New York Youth Symphony's newly formed Jazz Band Classic ensemble, and has commissioned his colleague Adam Birnbaum to write pieces for the group. Drummer Ulysses Owens has been performing with pianist Milgrew Miller, and bassist Matt Brewer is performing with alto saxophonist Greg Osby. Trombonist Jennifer Krupa has performed at the Kennedy Center with the Sisters in Jazz Quintet and with

program to integrate an awareness of jazz history into their performance and composition. In his review of the Juilliard Jazz Orchestra's all-Ellington program last October in *The Village Voice*, Daniel King stated that "Ryan Redden must have discovered God (or a Powerbar) during intermission, because he returned for the second set, aimed his saxophone high and his ambitions higher, and belted chorus after chorus of furious prayer to John Coltrane, Sonny Rollins, and Ornette Coleman." (Notwithstanding his praise for Redden, King offered a mixed review whose misidentification of Wycliffe Gordon as co-director of the jazz program and misspelling of Ellington's "Brasilliance" somewhat undermined its legitimacy.) Goines notes that a productive con-

etc.) are sometimes missing. What we all discovered in the new students coming in was a high level of playing but a vastly different and divergent understanding of the basics of how music is put together." The challenge, says Briggs, was in creating a course that could accommodate the diversity in the students' musical backgrounds and training.

Briggs also notes that classical musicians, who rarely improvise or play by ear, benefit in their interactions with the jazz musicians, and he says he wants to develop courses "that can bring these two important musical styles and ways of playing together, which is essential in a school like Juilliard. The art of improvisation was once an important part of the classical tradition. The great composers of the past were also performers, whose praise and renown arose in part from the fact that they could improvise on the spot, working up compositions of great artistry without the benefit of preparation." For today's classical musician, he adds, "improvisation provides a freedom of playing essential to understanding earlier musical periods. It calls upon a knowledge of theory and harmony that is immediately usable in performance, not left only for analysis. This is especially important in cadenzas in concertos and in da capo arias for singers. The most exciting aspect for me is to be a part of this new synthesis and watch it naturally occur as classical and jazz students mix and share these two great traditions with each other."

As far as the future of the program goes, Goines says, "We've worked hard to build a strong foundation. Now we need to raise the bar even higher in terms of excellence, with more performances, more collaborations, and more community involvement." And more for everyone to look forward to. □

Lisa Robinson is a writer for The Campaign for Juilliard

"We've worked hard to build a strong foundation. Now we need to raise the bar even higher in terms of excellence, with more performances, more collaborations, and more community involvement."

the Lincoln Center Jazz Orchestra.

Reflecting on her two years in the program, Krupa observed that "the preparation that was required for the busy schedule of concerts and classes reflected a realistic approach to what we'll face in our careers, and helped us learn to manage our time effectively." One of the highlights of her experience was participating with the Jazz Orchestra in the New Orleans Jazz and Heritage Festival, which was "a wonderful way to experience what New Orleans had to offer. We weren't sure how we'd be received—there was some concern that the name Juilliard would conjure up an image of stuffiness—but the audience was impressed with our ability to swing and gave us a standing ovation."

Goines has also been successful in realizing his intention for students in the

sciousness of jazz history is also evident in many of the student compositions to be featured on the Jazz Orchestra's May 6 program at Alice Tully Hall.

"In the world of jazz, musical knowledge comes in many forms," explains Literature and Materials of Music faculty member Kendall Briggs, who played jazz in his native Seattle and teaches the fundamentals of theory, harmony, and ear training for those students in the jazz program whose background was not as strong in those areas. "Because it is an art based on the foundation of improvisation, and learning the style is mostly through intensive listening and transcriptions from various recordings as well as passing playing techniques through an oral tradition, the essentials of understanding the language of music itself (traditional harmony, counterpoint,

Six Artists Awarded Honorary Doctorates

Renée Fleming

SOPRANO Renée Fleming has earned the devotion of audiences worldwide with the irresistible beauty of her voice, her remarkable artistry as a musician, and her unswerving commitment to dramatic integrity. One of today's most versatile and courageous singers, she has achieved noteworthy success in a wide range of operatic styles, taking on the challenges of Massenet in Paris, Rossini in Pesaro, Mozart in Vienna, and even Wagner in Bayreuth. Her graciousness as an individual, amply evident in the many interviews she has granted in her role as one of America's best loved singers, has further endeared her to the public.

Fleming grew up in Rochester, N.Y., where both of her parents were high school vocal music teachers. Initially unsure of her desire to pursue a career as a performer, she graduated with a degree in music education from SUNY-Potsdam in 1981. She went on to do graduate study in voice at the Eastman School of Music and the American Opera Center at Juilliard (1983-87), where she studied with Beverley Peck Johnson, and spent a year studying Lieder with Arleen Auger on a Fulbright Scholarship. (Ms. Johnson remained Fleming's primary teacher until her death in 2001.)

By now convinced of her desire to perform, in 1986 Fleming made her professional opera debut in Salzburg in the notoriously difficult role of Konstanze in Mozart's *Die Entführung aus dem Serail*. Dissatisfied with her performance, Fleming worked on her technique with renewed determination and was rewarded two years later when she won the Metropolitan Opera National Council Auditions and the George London Prize in the same week. That same year, Fleming began a long association with the Houston Grand Opera when she appeared as the Countess in Mozart's *Le Nozze di*

Figaro. She made her Met debut in the same role in 1991, stepping in for an indisposed Felicity Lott. The Countess became her signature, with additional debuts in San Francisco (1991), the Vienna State Opera (1993), Glyndebourne (1994), and a reprisal of the role at the Met in 1998.

Further distinguishing herself as a Mozart interpreter, Fleming made her La Scala debut in 1993 as Donna Elvira in *Don Giovanni* and received a Grammy nomination for her 1996 recording of Mozart arias with the Orchestra of St. Luke's, conducted by Sir Charles Mackerras.

In 1997, Fleming sang the role of Manon in Paris at the Opéra de la Bastille to great acclaim, and repeated the role at the Met later that year. Other roles for which she is noted include

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Renée Fleming

Alfredo Corvino

AN internationally renowned teacher and ballet master, Alfredo Corvino has been an enduring influence on generations of world-famous ballet and modern dancers. A noted authority on classical dance technique, Corvino has taught at prestigious institutions around the globe during a career that spans more than half a century.

Corvino was born in the capital city of Montevideo in southern Uruguay. He studied ballet there under Alberto Poujanne as a scholarship student at the Uruguay National Ballet School. Once he completed the program, he went on to dance with the Uruguay National Ballet Company.

He made his first break from his homeland as a performer. Corvino toured internationally as a member of the Jooss Ballet, the renowned troupe founded by German-born expressionist choreographer Kurt Jooss. His next stop was as a soloist with the Ballet Russe de Monte Carlo. Early in his performing career, his favorite roles included *Spectre de la Rose*, *Bluebird*, and *Carnaval*. Corvino credits his teachers for his exceptional training. Anatole Vilzak, Edward Caton, Boris Romanoff, Alexander Gavrillov, Margaret Craske, and Antony Tudor all took part in Corvino's early dance instruction.

He would later move to New York and join the Metropolitan Opera Ballet Company, where he became ballet master. It was while serving in this

capacity that Corvino was invited by Antony Tudor, a founding faculty member of Juilliard's Dance Division, to join the faculty in the early 1950s just as the division was getting off the ground.

Corvino joined the stellar faculty that included many of the great dance teachers and choreographers of the last century, among them director of the Dance Division Martha Hill, ballet great Hector Zaraspe, and modern dance pioneers José Limón and Martha Graham. It was a unique opportunity for Corvino to be a part of the first major teaching institution to combine equal dance instruction in both modern and ballet techniques.

In the years since, Corvino has amassed staggering teaching credits. He served on the faculty of The Juilliard School for 42 years and also taught at the Metropolitan Opera Ballet School for almost 20 years. He then founded and directed his own school in New York City, The Dance Circle, in 1968. His school was truly a family affair, with his two daughters, dance teachers Andra and Ernesta Corvino, serving as co-directors of the school for the next 25 years until it closed in 1993. When Corvino retired from Juilliard in 1995, Andra Corvino was hired to teach the same ballet classes.

Though he made his name in New York City, Corvino has taught students worldwide. Other teaching credits include the Folkwang Hochschule in Essen

Julius Baker

A JUILLIARD faculty member for almost 40 years, Julius Baker is an institution in American flute playing: a virtuoso artist and perfectionist who has mastered a musical style that is at once both open and mysterious, reflective and forward-looking. Renowned French flutist Marcel Moyse once said of him, "Nobody in France plays like Julius Baker, no one!" During more than 60 years of professional performing, Baker has established himself as one of the most respected orchestral flutists of our time.

Baker's interest in the flute was encouraged early in his childhood while growing up in Cleveland, Ohio, in the 1920s. His father played the flute, though not professionally, and gave his son his first lessons. He later played in his high school orchestra before being admitted into the Curtis

Institute of Music in Philadelphia, where he studied under William Kincaid, then the esteemed principal flutist of the Philadelphia Orchestra.

After graduating from Curtis in 1937, Baker returned to his hometown to play in the Cleveland Orchestra under the leadership of Arthur Rodzinski, who had been head of the orchestral department at the Curtis Institute 10 years earlier and had heard of the talented flutist. During

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Julius Baker



Alfredo Corvino

(Germany), Bellas Artes in Caracas (Venezuela), Rotterdamse Dansacademie (Holland), the Theatre Contemporain de la Danse (Paris), the Cloudgate Theatre (Taiwan), and the International Festival of Dance Academies (Hong Kong). As a choreographer, Corvino has been associated with the Roxy Theater, the Amato Opera, the Princeton Ballet, the Maryland Ballet, and the New Jersey Dance Theater Guild, which he directed for 10 years.

Corvino has been very active in retirement from Juilliard, recently serving as a panelist to the New York State Council on the Arts and currently serving as ballet master for Pina Bausch's Tanztheater Wuppertal. Bausch, who attended Juilliard from 1959 to 1962, was an early student of Corvino. When in New York, Corvino teaches master ballet classes at the Wein Center for Dance and Theater. He is also the recipient of many awards, including the 2002 Martha Hill Award for Leadership in Dance, presented annually for demonstrated leadership and merit in dance.

For his extraordinary contributions to dance instruction, his work as a performer and choreographer, and his four-decade commitment to Juilliard, the School will award Corvino an Honorary Doctor of Fine Arts degree at its 98th commencement ceremonies on May 23.

—Josh Jacobson

at 98th Commencement Ceremonies

Ellis Louis Marsalis Jr.

LONG renowned as a leading modern jazz pianist and the “godfather of jazz education” in his native New Orleans, Ellis Louis Marsalis Jr., has become further known in recent years as the benevolent patriarch of America’s “first family of jazz.” Throughout his career, Marsalis has been in high demand as a performer at venerable locations such as the New Orleans Jazz and Heritage Festival and at festivals and workshops throughout the country.



Ellis Louis Marsalis Jr.

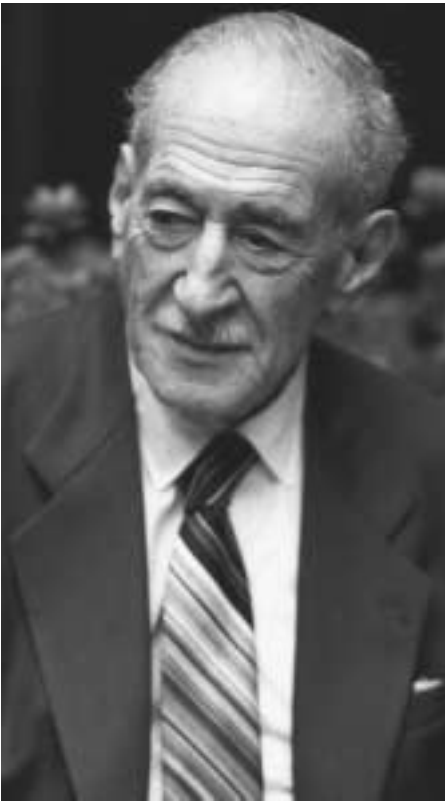


Marian Seldes

Marian Seldes

TONY Award-winning actress and former Juilliard faculty member Marian Seldes has enjoyed an extraordinary career in professional theater—one that spans more than 50 years and features a stunning body of work alongside legendary actors, directors, and playwrights. One of the most honored theater personalities in recent history, she is an inductee into the Theater Hall of Fame. At a time when many performers might wonder if there is anything left to accomplish, Seldes continues to push the creative envelope while delivering performances of tremendous emotional depth and intensity. Seldes attended the Dalton School in Manhattan as a child. Though her heart was set on being a dancer, she went on to study drama at the Neighborhood Playhouse under the tutelage of legendary acting teacher Sanford Meisner. She landed her first stage role in 1947 in Robinson Jeffers’s *Medea*, starring

Marsalis began his music studies as an aspiring clarinet and tenor saxophone player who studied piano as a secondary instrument. He began his formal music studies at the Xavier University Junior School of Music, and later attended several other well-regarded local music schools. A clarinet major at Dillard University in New Orleans, Marsalis graduated with a Bachelor of Arts degree in music education in 1955 and joined the U.S. Marine Corps shortly thereafter. While stationed in Southern California, he played clarinet until his band lost its pianist and he was asked to serve as a replacement. He gained valuable experience and had an enjoyable tour of duty performing on a television show titled *Dress Blue* and a radio show called *Leatherneck Songbook*, both sponsored by the Marine Corps. After his discharge from the military in 1957, Marsalis returned to New Orleans to resume private teaching and playing with the American Jazz



William Vacchiano

Quintet, which he had founded in early 1950s. He married Dolores Ferdinand in 1958, and their family grew over the years to include six sons—Branford, Wynton, Ellis III, Delfeayo, Mboya, and Jason—four of whom have followed in their father’s footsteps as jazz musicians. In 1964, the family (which included four sons by then) moved to the small rural town of Breaux Bridge, La., where Marsalis became a band and choral director at Carver High School for two years. He subsequently returned to New Orleans and began to freelance on the local music scene. Between 1966 and 1973, Marsalis performed with the Al Hirt Band (1967-70) and the Storyville Jazz Band (1972-73) while teaching as an adjunct professor at Xavier University. In 1974, Marsalis joined the faculty of the New Orleans Center for Creative Arts (NOCCA) High School, a magnet school for the arts. He spent the next 12 years there teaching instrumental music and developing a curriculum for jazz studies. Some of his NOCCA students who went on to establish successful careers as jazz artists include pianist/singer Harry Connick Jr., bassist Reginald Veal, trumpeter Marlon Jordan, flutist Kent Jordan, and clarinetist and saxophonist Victor Goines, director of Juilliard’s Institute for Jazz Studies. As Mr. Goines observes, “Mr. Marsalis has had a tremendous influence on the lives and careers of virtually every serious musician coming up through New Orleans—and many others throughout the world—for more than three generations. His generosity in sharing his musicianship, experience, wisdom, and advice with countless students and pro-

fessionals at every level of musical development is unprecedented.” In 1986 Marsalis accepted a faculty position at Virginia Commonwealth University, and spent three years there before returning to his jubilant home city to become the first occupant of the endowed Coca-Cola Chair in Jazz Studies at the University of New Orleans. On the occasion of his retirement from the university in August 2001, Marsalis’s sons Branford, Wynton, Delfeayo, and Jason all performed together with their father for the first time in the family’s history. The event, which was taped and broadcast on PBS in February 2003, was so personally and musically rewarding to the family that it inspired a recent (spring 2003) East Coast tour billed as “Ellis Marsalis and Sons.” The sold-out concerts have won rave reviews. When not touring, Marsalis performs at Snug Harbor in New Orleans on Friday nights. Marsalis has been a frequent panelist for music programs of the National Endowment for the Arts and the New Orleans Arts Council’s Mayoralty Forum, and has served as chairman of the Louisiana Music Commission and vice president of the International Association of Jazz Educators. He has received honorary doctorates from his alma mater, Dillard University, and Ball State University, and is the subject of a biography by D. Antoinette Handy published in 1999. In recognition of his lifetime of achievement as an artist and educator, Ellis Marsalis will receive Juilliard’s Honorary Doctor of Music degree on May 23. —Lisa Robinson

William Vacchiano

TRUMPETER William Vacchiano lays claim to one of the most remarkable careers in the history of American orchestral performance. As a member of the New York Philharmonic for 38 years (as assistant principal from 1935-42 and principal from 1942 until his retirement from the orchestra in 1973), Vacchiano never missed a concert in which he was scheduled to perform. A renowned pedagogue, he was a treasured member of the Juilliard faculty for an astonishing 67 years (1935-2002), and also served on the faculties of the Manhattan School of Music (1935-2002) and the Mannes College of Music (1937-83). In 1995, Vacchiano estimated that he had taught about 2,000 trumpet students. At one time, his students played in virtually every major orchestra in the country. A native of Portland, Me., Vacchiano spoke Neapolitan Italian at home with his parents and siblings. He began studying the trumpet after a serendipitous misunderstanding of his father’s suggestion that he should play “clarinetto,” which the younger Vacchiano recalled as “cornetto” when his solfeggio teacher, a monolingual Italian, began enumerating possible

instruments from which he might choose. Although his father was annoyed when he came home with the wrong instrument, his mother unwittingly helped seal her son’s future when she remarked, “What’s the difference? He’s not going to be a professor.” Vacchiano’s early teachers in Portland included Frank Knapp and a succession of capable trumpet players from the local theaters. He later traveled to Boston for lessons with Louis Kloeppel and Walter M. Smith. During his high school years, he played with the Portland Municipal Orchestra and as an unofficial member of the 242nd Coast Artillery Band. In 1931, Vacchiano entered the Institute of Musical Art, which later became The Juilliard School, where he studied with the renowned Max Schlossburg until 1933. In 1935, Vacchiano auditioned for positions at the Metropolitan Opera Orchestra and the New York Philharmonic on the same day. At the Met audition, Vacchiano was asked by the personnel manager, Simone Mantia, to play only one passage: six successive high notes from the finale of *Der Rosenkavalier*. He played them, was offered the posi-

JUILLIARD
PORTRAITS

Raymond Mase

Trumpet and Chamber Music Faculty

Ray Mase, who joined the faculty in 1987, has been chair of the brass department since 1991. A member of the American Brass Quintet since 1973, he has made more than 20 recordings with that ensemble and is responsible for many of their performance editions of 16th-, 17th-, and 19th-century brass music. Ray Mase is also co-principal trumpet of the American Composers Orchestra.

When did you first know you wanted to be a musician and how did you come to know it?
In ninth or tenth grade, I knew I wanted to be a professional musician because I enjoyed playing more than anything else.

Who was the teacher or mentor who most inspired you when you were growing up and what did you learn from that person?
My college trumpet teacher, Armando Ghitalla, taught me about music, commitment, and integrity. His dedication to making music and performing at the highest level was a constant inspiration.



Ray Mase with his wife Diana and daughters Natalie (left), 5, and Allison, 7, at the Aspen Music Festival last summer.

What was the first recording that you ever bought? What was its significance to you?
I don't really remember the first record I bought, but I remember listening to recordings of Louis Armstrong and Rafael Mendez as a kid. They got me seriously interested in trumpet playing.

What's the most embarrassing moment you've had as a performer?
Many years ago, the American Brass Quintet was giving a concert at the Paul Masson vineyards in California. I went to the microphone to talk about the next piece we would be

performing, and my bow-tie fell off and hit the floor. Actually, it wasn't the tie falling off that was so embarrassing; it was the fact that I was wearing a clip-on!

What are your non-music related interests or hobbies? What might people be surprised to know about you?
I'm a big sports fan. I also like cars. In the summer I enjoy biking, hiking, and playing softball.

What is your proudest accomplishment in life?
First, my family. Second, my work with the American Brass Quintet.

What's the most satisfying aspect of teaching for you?
Seeing a young person succeed, either in understanding something elusive, or in getting a sought-after position.

What's the most frustrating aspect of teaching for you?
When I have the terrible realization after several years of teaching some-

David Shohl

Library Circulation Assistant

Originally from Anchorage, Alaska, David Shohl studied composition at the San Francisco Conservatory, Columbia University, and the Manhattan School of Music (where he earned his doctorate). His works have won ASCAP and Meet the Composer awards, and have been performed by Ursula Oppens, North/South Consonance, Kathleen Supové, the New Music Consort, and the Locrian Chamber Players.

How long have you worked at Juilliard, and what do you remember about your first day?
I remember the cordiality of my colleagues and the library patrons, and the pleasure of being employed in a superb musical environment. I'm glad you didn't ask about my second day of work—my first day was September 10, 2001—but the satisfaction I enjoyed from that first day continues through the present.


What is the strangest job you've ever had and what made it strange?
Teaching an 11-year-old prodigy. My student—who has a wall full of trophies for chess tournaments, spelling bees, math prizes, and athletic awards—has made great progress at the piano in the last two years and I am now teaching him composition. He loves Ives and Stravinsky, as well as Bach and Beethoven. Working with him is an amazing experience.

What are some of your recent compositional activities?
My quintet *Airs* was recently premiered by the Windscape (a group that includes Juilliard professors Alan Kay and Frank Morelli), and was commissioned by the Bridgehampton Chamber Music Festival. Last January, the brass faculty of the Mannes College of Music premiered my new trio, written for David Jolley, Robert Sullivan, and David Taylor. I'm now finishing a commission for the Los Angeles Guitar Quartet; the New York premiere is scheduled for March 2004 at the 92nd Street Y.

What kind of performances do you prefer to attend and why?
Most of the performances I attend are contemporary music concerts featuring friends (either performers or composers), although I also go to readings and dance/theater perform-

ances (again, usually to see a friend's work) when I can.

What other pursuits are you passionate about?
I am working on a book about the aliens in *Star Trek*, an exposé of the show's unrecognized racism, sexism, and violence. (Anyone who knows a literary agent who might want to hear more about this project should contact me at ext. 265.)



David Shohl

If out of the blue your boss said to take the day off, what would you do with your free time?
I would spend it composing, writing prose, and walking around the greatest city on earth.

What is your proudest accomplishment in life?
I'm most proud of my piece, *The Restless Chorus*. It's a one-movement orchestral work, about 10 minutes long. (There is no literal chorus—the title comes from St. Augustine's "Cor Irrequietum.") The rhythmic, harmonic, and orchestrational discoveries I made while writing the piece represent a great advance for me, both stylistically and technically.

What might people be surprised to know about you?
Most people seem surprised to learn that I was born and raised in Anchorage, Alaska. Actually, New York City (where I've lived for 15 years now) has a number of things in common with Alaska: In both places, life can be (in Hobbes' phrase) nasty, brutish, and short. But both places can also bring out the best in people, and both are home to beautiful sights and sounds found nowhere else.

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REQUESTS FOR PROFESSIONAL LEAVES

Students whose outside performance opportunities will take them away from school for six days or more should turn in the professional leave request form (available in the Dean's Office) as soon as possible, but at least six weeks before the intended departure date. Any requests for September or October should be submitted by May 15.

For Young Playwrights, a Chance to Hear Voices

By NOAH HAIDLE

THE Drama Division’s eight playwrights are among the few students at a school for the performing arts who don’t actually perform. What do we do here?

The central element of the Lila Acheson Wallace American Playwrights Program at Juilliard is the weekly master class, which has become half tutorial and half group therapy. The structure of the class is deceptively simple: Students bring work in to be read aloud in class and then discussed. Almost more importantly, class simply provides somewhere to avoid the loneliness that accompanies writing. (Novelist Gabriel García Márquez compared the solitude of writers to that of “shipwrecked sailors in the middle of the ocean.”)

Unlike most playwriting programs, Juilliard’s has no set curriculum. The teaching is administered in small portions, disguised as feedback for a particular work. Christopher Durang (co-director of the program, along with Marsha Norman) talks about the philosophy behind the program’s minimalist approach: “Since it’s highly debatable that anyone can be ‘taught’ playwriting ... our choosing people with their own voices, with the knowledge of how to express their voice, puts us as teachers in the enviable position of being more like mentors. I think, for talented people, getting feedback and watching other writers—their fellow students, and sometimes me and Marsha—is of value. It doesn’t ‘teach’ them how to write, but it maybe helps them to improve their writing. For us, it’s like a coaching an already good athlete.”

Class today begins with cupcakes. There’s much to celebrate. Second-year student Ellen Melaver is back after having a baby boy. She passes around pictures and recounts the frantic day. (When asked what she wanted to pack for the hospital, all she could say was, “I need more time.”)

Today we have two plays to read: a short work by first-year student Steve Harper, and another installment of a musical by second-year student Cybele Pascal. The scripts are disseminated and parts assigned.

Playwrights have different reactions to having their work read aloud—some bury their head in their hands, while others mouth along with the words. First-year student David Folwell is detached during a first read-through: “I don’t hear the people reading the lines, but the characters in my head.”

During his reading, Steve Harper listens with his chin in his hand, looking on thoughtfully. Not being actors, the playwrights do their best to make the rhythm of the lines sound O.K. After the reading, Harper is unsure whether he wants to expand the play, which at

this point runs 12 pages. Harper comments, “Even when the consensus is that the work could be stronger or that I have work to do, I usually feel encouraged and not slammed.” Melaver is similarly enthusiastic about the criticism in class: “The feedback from colleagues and mentors is truly helpful and well-timed. Everyone knows not to say too much too soon, and then they know when it’s O.K. to give more detailed criticism.”

During her reading, Pascal reacts more actively than Harper, laughing out loud at times and carefully watching others’ reactions. Afterwards, people are enthusiastic. Durang and Norman suggest books on lyric writing that have been helpful to them.

Chris Durang talks about the dynamic between Marsha and him: “I think the team teaching is an unusu-

Playwrights have different reactions to having their work read aloud — some bury their head in their hands, while others mouth along with the words.

al thing in the program, and worthwhile. Marsha and I have an unusual and, I think, successful balance. We really do agree most of the time—but even in agreement, we have somewhat different ways of expressing ourselves, and I think that is good for the student. It also takes away from that ‘guru’ thing that can happen with students. ... The fact that we’re two people, and we have similar but somewhat differently nuanced responses, helps students to listen for what ‘sounds right’ to them and learn how to go forward on their own.”

Over the 10 years since Michael Kahn took over the Drama Division, the structure of the playwriting program has remained relatively the same: two well-known playwrights giving writing advice to the hopeful. Terrence McNally and John Guare began as the co-directors in 1993, and two years later, Chris and Marsha took over. One thing that has remained the same is the class size: no more than four or five writers are accepted each year. (Playwrights may return for a second year.)

Marsha Norman talks about benefits of the small class size: “In big programs, things have to be much more general. Faculty need to philosophize more and lecture more, and tend to deal with individual work only in conferences occurring once or twice a year. Our program allows us to give writers the highest

level of critical and personal attention every week.”

Although not required, playwrights are encouraged to attend Michael Kahn’s acting class. Marsha says, “Most dramatic writing programs are in entirely different buildings from the acting programs—clearly a mistake. Writers need actors, to watch, to write for, to learn from what can and cannot be done simply by acting.”

Something seems to be working at Juilliard. In recent years the playwrights program has enjoyed something of a Midas touch, producing some of the most successful young writers in the American theater today. The most famous graduates include David Auburn, whose play *Proof* won the 2001 Pulitzer Prize and Tony Award and enjoyed a two-year run on Broadway, and David Lindsay-Abaire, whose *Kimberly Akimbo* was most recently seen Off-Broadway in a production by the Manhattan Theater Club.

David Folwell, a current first-year playwright, has enjoyed the weight the Juilliard name carries: “People are very impressed that I go to Juilliard. Hell, I’m impressed that I go to Juilliard. In fact, I’ve had to get a whole new set of friends.”

Marsha talks about the strengths that the community of writers the program has developed now shares: “What has evolved over time is a kind of writing group composed of current and former Juilliard writers—young artists who attend each other’s readings and pass along casting ideas and come to each other for help with difficulties of all sorts. This sense of ‘we’re all in this together’ is one of the hallmarks of the program.”

After a play is read in class, the next step in its development may be the bi-monthly playwrights lab—a somewhat more public version of class, in which we get to hear our work read by actors and alumni. Cybele Pascal is enthusiastic about labs: “They’ve thickened my skin. Labs have really helped with learning to filter criticism in a useful way. I’m also better at just putting something new out there, and allowing it to flop if that’s the way it’s going to be. I just sort of say, ‘O.K., time to move on to the next project for awhile until I figure out how to deal with this one.’”

Class is winding down now. People talk about their plans for the weekend, about work that will come in for next week, and what to do with all the extra cupcakes. After Chris and Marsha say their farewells, we congregate on the plaza for a little more conversation before it’s time to go home, back to whatever empty room in which we choose to write. However lonely we might get, there is always the promise of next week’s class. □

Noah Haidle is a first-year playwright.

Third-Year Actors Explore *Midsummer’s Magic and Mischief*

Continued From Page 3

queen falls in love with Bottom, one of the stars of *Pyramus and Thisbe*.

Before Alex Correia began work on the production, Michael Kahn posed the question to him: “Is this play a nightmare or a dream?” Alex’s answer—a dream—informed everything that was to come. For Correia, the heart of the play became the characters’ obsessions. Each character has something or someone who overpowers them. The lovers are obsessed with each other; the mechanicals are obsessed with their play; Titania and Oberon are obsessed with each other and the changeling child. Correia became interested in discovering what lengths people will go to for their love and what they will endure for their desires.

The character of Helena is a great illustration of obsession. She is entirely devoted to Demetrius, although he spurns her at every opportunity. Somehow his cruelty only feeds her love and she cries, “I am your spaniel; and, Demetrius,/The more you beat me, I will fawn on you.” Correia wanted to explore why people gravitate toward each other and embrace the

pain associated with unrequited love.

Another aspect of the director’s vision is the passion and sensuality of this dream, the heat of love and desire that courses throughout the play and transforms those it touches. Titania, under the love potion, falls in love with Bottom, who has been transformed into an ass by the fairies. Poor, bewildered Bottom is sucked into the mysterious and mystical fairy world; no more the simple weaver, he now has legions of

A Midsummer Night’s Dream
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For ticket information, please see
calendar on Page 24.

fairies waiting on him hand and foot as well as the love of a fairy queen. Titania, under the spell, awakes to new-found passion and desire for the strange creature. Both are changed by their love, even when the dream is over and they are separated. Bottom exclaims, “The eye of man hath not heard, the ear of

man hath not seen, man’s hand is not able to taste, his tongue to conceive, nor his heart report, what my dream was.”

The one character who remains free from the constraints of passion or obsession is the fairy Puck. As conceived by Correia, Puck is an androgynous and mysterious figure who also possesses a childlike quality. Corralled into performing tasks by his master Oberon, Puck would rather be causing mischief or killing ants.

The Juilliard actors seek to retain that same sense of play and mischief as they approach their parts. As the final weeks of school draw to a close, Group 33 looks toward Shakespeare’s magic to inspire and transform them from simple actors into magical, wonderful creatures. As the mechanicals announce before *Pyramus and Thisbe*, “If we offend, it is with our good will./That you should think, we come not to offend,/But with good will. To show our simple skill,/That is the true beginning of our end.” □

Gillian Jacobs, a third-year drama student, will play the role of Puck in A Midsummer Night’s Dream.

JUILLIARD CHORAL UNION AUDITIONS

The Juilliard Choral Union, a New York City community-based symphonic chorus comprised of more than 100 singers from the metropolitan area and enrolled graduate and undergraduate Juilliard students, as well as Juilliard administrators and staff members, will be holding auditions throughout the month of August and in early September. The chorus performs at Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, and at Juilliard.

Rehearsals are held on Wednesday evenings from 7-10 p.m. at The Juilliard School. Repertoire for the 2003-04 season includes Bernstein’s *Kaddish* Symphony, Ives’s Symphony No. 4, the U.S. premiere of the 1863-64 version of Rossini’s *Petite Messe Solennelle*, a reading session of Mendelssohn’s *Elijah*, and an evening of music of Jerome Kern with the New York Pops. For information and/or to schedule an audition, please e-mail choralunion@juilliard.edu or call (212) 799-5000, ext. 7048.

Time Capsule / Jeni Dahmus

The following events occurred in Juilliard's history in May:

1934 May 10, under the direction of Harry T. Burleigh, the Juilliard Student Club presented a program of discussions and performances celebrating African-American musicians. The following pieces were performed: Carl Diton's arrangement of "Keep Me from Sinking Down" by organist Carlette Thomas; Coleridge-Taylor's "Leonore" and "Thou Hast Risen, My Beloved" by mezzo-soprano Charlotte Wallace Murray; R. Nathaniel Dett's *Juba Dance* by pianist Loretta Anthony; Burleigh's "You Ask Me if I Love You" and "Tide" by soprano Anne Wiggins Brown; Coleridge-Taylor's *African Dance II* by violinist Richard Durant; Hall Johnson's arrangement of "City Called Heaven" and Willis Lawrence James's arrangement of "Cabin Boy" by soprano Ruby Elzy; Burleigh's arrangements of "Scandalize My Name" and "Go Down Moses" by contralto Carmen Shepperd; and Burleigh's arrangements of "Were You There" and "Sinner, Please Don't Let This Harvest Pass" by a vocal trio of Elzy, Brown, and Shepperd.

1948 May 9, Serge Koussevitzky conducted the Juilliard Chorus and Orchestra at Carnegie Hall.

The program included Beethoven's *Egmont Overture* and Symphony No. 9, with soprano Mariquita Moll, contralto Margaret Roggero, tenor John Druary, and bass Harry Wayne as soloists.

Beyond Juilliard

1948 May 16, Dean Dixon and the Columbia Broadcasting System Symphony Orchestra in New York premiered Wallingford Riegger's Symphony No. 3 and Quincy Porter's Concerto for Viola and Orchestra. Riegger's symphony received the Naumburg Award and the New York Music Critics Circle Award.

1972 May 1, Jacob Druckman won the Pulitzer Prize for music, for his orchestral work *Windows*.

1972 May 17 and 19, the Juilliard Dance Ensemble presented a program in memory of former faculty member Doris Humphrey. The program featured Humphrey's *The Shakers*; *Day on Earth* set to Aaron Copland's Piano Sonata; *Lament for Ignacio Sanchez Mejias* based on the poem by Federico García Lorca with music by Norman Lloyd; and *Passacaglia and Fugue in C Minor* with

music by J.S. Bach. José Limón directed the program, with Letitia Ide and Billie Mahoney assisting.



Debra Zalkind, Gregory Mitchell, and Gretchen Langstaff in Doris Humphrey's *Lament for Ignacio Sanchez Mejias*.

1987 May 22, Juilliard presented its first honorary doctorates at the School's 82nd commencement. The six honorees were Martha Hill, founder of the Dance Division; John Houseman, first head of the Drama Division; violinist Itzhak Perlman; soprano Leontyne Price; Mrs. John D. Rockefeller III, arts patron and Juilliard board of trustees member; and William Schuman, composer and Juilliard president from 1945 to 1961. □



Jeni Dahmus is Juilliard's archivist.

New Music From a Very New Composer

By SAMUEL ZYMAN

HOW do you react when you encounter an early compositional gift so extraordinary that you can't even begin to comprehend it? How do you explain to others a compositional talent so exquisitely developed at such an early age that you can barely believe it yourself? What would you do if you personally met an 8-year-old boy who can compose and fully notate half a movement of a magnificent piano sonata in the style of Beethoven, before your very eyes and without a piano, in less than an hour? How do you let the world know that the same boy, at age 10, composed a probing, original viola concerto in three movements, fully orchestrated, in just a few weeks?

I am speaking of Jay Greenberg, the 11-year-old composition student of Ira Taxin and Samuel Adler, known by his own nom-de-plume, "BlueJay"—perhaps the first student ever to attend both the Pre-College and the College

Divison simultaneously (even if the latter on an ad-hoc basis). In addition to his essentially unprecedented compositional talent, Jay's command of music theory and his ability to read, assimilate, analyze, memorize, and master scores stand at such a high degree of accomplishment that it is a challenge to know what is the best academic, musical, and social environment for him to develop to his fullest potential.

It's not that Jay has nothing more to learn. Rather, he learns so fast and has already mastered so much, that he simply doesn't fit into the established academic channels and structures of study at Juilliard or anywhere else, especially when one considers his age. Still, I am convinced that Juilliard is the best place for him to be. After all, Juilliard is, precisely, a magnet for talents of the highest caliber, and it seemed to me that this was an environment where Jay could learn and grow, and where his works could find ample expression and be appreciated.

Sure enough, a rather special friendship has developed between Jay Greenberg and Cameron Carpenter, a superb young organ virtuoso who is a student of John Weaver. Cameron and Jay have much in common: As a child prodigy, Cameron performed Bach's complete *Well-Tempered Clavier* at age 11, and now dazzles audiences with his virtuosity and improvisations in his international recital tours, even while a full-time, third-year student. Hence, a concert of works by Jay Greenberg, as performed by Cameron Carpenter, started to take shape.

The program will include a diverse sampling of Jay's recent growth: from

his Three Ballades (romantic heavy-weights for solo piano) to the atonal Fugue, for piano; to various other piano works demonstrating a profound understanding of a breadth of musical thought. Jay's monumental, orchestral Symphony No. 2 in four movements, subtitled "Four Places in Macedonia," will be interpreted by



Jay Greenberg

Cameron Carpenter from the orchestral version as a transcription on the new concert organ in Paul Recital Hall.

Jay Greenberg's background is interesting. He was born to parents Robert Greenberg and Orna Weinroth in New Haven, Conn., on December 13, 1991. Jay and his family soon moved to Chapel Hill, N.C., where Jay's younger brother Michael was born. In 2001, Jay's family went to live temporarily in the city of Ohrid, in the newly independent country of Macedonia. By the summer of 2002, the family was ready to return to the United States.

When I first met Jay a few years ago during a visit the family made to New York, it did not take me long to realize what an amazing gift he had. I had one fundamental bit of advice for his parents: Bring Jay to Juilliard. Thus, after truly enormous efforts and sacrifices, which are still ongoing, the fam-

ily moved to New York City. Thanks to Andrew Thomas, the director of the Pre-College Division; Dean Stephen Clapp; President Joseph Polisi; piano faculty member Yoheved Kaplinsky; composition faculty member Samuel Adler, and many others within the Juilliard community who have recognized and supported his talent in a variety of ways, Jay's musical gift has indeed been flourishing in our midst. Since September 2002, Jay has studied composition with Ira Taxin of the Juilliard Pre-College faculty, while studying simultaneously with Samuel Adler in the College Division.

How does the Greenberg-Carpenter recital fit into the regular Juilliard season? Strictly speaking, it doesn't, because the concert actually takes place shortly after graduation, and it involves a rare collaboration between a Pre-College and a College student. However, in a deeper sense, this recital fits perfectly, because The Juilliard School, as an institution and a community, knows full well that when something as extraordinary as Jay's talent comes along (and my guess is that it only happens every few hundred years), it will enthusiastically recognize, foster, nurture, and celebrate such a talent as much as it can. I hope you can come to hear Jay's music on Tuesday, May 27, at 8 p.m. in Paul Hall, and in this way cap a memorable 2002-03 Juilliard season. □

Samuel Zyman, a faculty member in the College Division since 1987, teaches literature and materials of music.

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An ‘Ugly’ Director’s Perspective

By MICHAEL PAUL SIMPSON

ON May 26, 2002, in Bessemer, Ala., a young African-American mother named Alice Marie was shot and killed, execution-style, by her boyfriend, while her 8-year-old son looked on. Alice Marie was pregnant at the time of her murder.

Six months later her brother, Nels'on Ellis—a Juilliard actor—wrote her story.

On December 20, 2002, the resulting play was presented in the Drama Theater—the first all-divisional, completely student-produced performance (with no faculty or administrative supervision) in that venue in at least four years. The production included representatives from each class, who provided original choreography, music, overall design, and scripting. We had two and a half weeks and a total of three rehearsals. They play was called *Ugly*, and it was one of the most meaningful events I've ever been a part of.

As Nels'on Ellis's play is now being prepared for an Off-Broadway production that will broaden the impact of its message beyond the Juilliard community, he asked me—as the director of that first performance—to write a reflection. What was it like to direct a play dealing with issues and circumstances that I had never touched upon in my life? Quite frankly, it could be said that a country-suburban white kid attending a private school/college in New York City had no right to direct a play dealing with domestic violence—but Nels'on would disagree, and I would soon find out why.

The story of Alice Marie wasn't always intended to be one related to the Juilliard community and beyond. After his sister's death, Nels'on began the journey of seeking his own sanity. Only through time (and what Nels'on would call “divine healing”) would the pain of his experience be captured on paper and finally travel through spoken word to reach outside himself.

“When I first started down the road of writing *Ugly*,” he explains, “it was for selfish reasons: I sought to propagate my own therapy, my struggles with reality as I knew it. I didn't appreciate the events that destroyed my life, and what could I do about it? Acting class didn't help me; Alexander Technique didn't relieve my tensions with this

ing the room she died in, with the bloodstains still on the floor, would haunt me. A scene I didn't see would replay itself in my mind over and over, till maybe I would find a loophole somewhere and make the act renege itself, and she would be saved. But, alas—I awoke every morning and attempted to tackle the day, yet restrained by the reality that she's gone, with the mechanics of my mind faltering at the thought of ‘where was I to protect her?’ ... and I could not understand why she needed to be protected from her family. But before she fades into the shadows with the other victims of domestic violence, I would tell her story ... and maybe her voice would convince someone that they shouldn't need to be protected from their family.”

Initially, I had reservations about directing a play whose subject matter was so close to someone I had developed a personal relationship with. There was no way around it: The part of me that approaches things involving art with poise or professionalism

grave and avoidable mistakes made by Alice Marie. This is not a play out to persecute Spoke, naming him as the villain and moving on. This is a play about a woman who—despite the bruises on her face, despite the wisdom of her family and loved ones, despite the consistent and adamant, false accusations made against her by her boyfriend—refused to believe anything but that he loved her. This is a woman who had the full support of her family, who would have protected her and seen to it that the separation was a clean one, had Alice Marie decided to go through with it. But she didn't—and so this play is about the consequences we suffer if we don't take responsibility for our own happiness and safety.

One of the things we wanted to deflect in telling this story was the stigma that would be attached to its characters. The point of *Ugly* was to prove that domestic violence does not (and never will) discriminate. We didn't want



Clockwise from lower right: Marie Zvosec, Dario Mejia, Gerald Barrett, and Amina Royster were in the Juilliard production of Nels'on Ellis's *Ugly*. Inset: Keith Chappelle was another actor in the production.



people to leave the production thinking, “Poor Nels'on, it's a shame what happened to his sister.” This was not a play about the Black Experience, and we didn't want to provide an opportunity for the

audience to use that as an excuse. We didn't want to afford them an opportunity to detach, to separate themselves from the potential reality of domestic violence in their own lives and among their loved ones, regardless of age, race, economics, or social class.

That message is still paramount for Cedric Harris, the Juilliard alumnus who will direct *Ugly* in its Off-Broadway run (May 28-June 8) at the Storm Theater at 145 West 46th Street. “What's important to me is dealing with these issues, in an environment that's not judgmental on anyone's side,” he says. “Alice Marie is the object of violence, but, as we know with domestic violence, it's not just about the object. The effect is like that of dropping a pebble into the ocean: It ripples out from the center point, touching many lives with expanding circles of reverberation. The most obvious one is that of her 8-year-old son, but it includes the entire family, and anyone who cared about her.” Harris says he didn't see the original production, and doesn't regret that: “It leaves me free to explore without any distractions from someone else's vision, to give it a new life and a new beginning.” He envisions the action as taking place in a kind of purgatory, a twilight place where Alice Marie's soul must grapple with the events that have brought it here and find some sort of

WORDS without SONGS

Poetry, short stories, and other literary works by Juilliard students.

Robbed

By Nels'on Ellis

little lonney used to watch his mommy and daddy do the nasty, he learned early what was right, until big lewd Pete from across the street with sparkling eyes and treats showed him another way, and it robbed little lonney day after day he forgot how to play, then mommy and daddy started a sneak to watch little lonney hoping he wouldn't slip himself away.

Nels'on Ellis is a third-year drama student.

Students interested in submitting works for this column should contact Ron Price in the Liberal Arts Department at ext. 368, or by e-mail (ronprice@juilliard.edu).

closure before it can move on.

Harris says he was struck (as was I) by Nels'on's effort “to take something horrific and work through it in a way that is productive, to take a tragedy that would normally be capable of crumbling an individual and use it to create something that can keep from perpetuating tragedy, shifting that energy and using it in a way to end that suffering.”

The proceeds generated by ticket sales from the upcoming production of *Ugly* (which has been funded in part by a Juilliard summer grant and additional funding from the School) will be donated to Safe Horizon, the nation's leading nonprofit organization dedicated to preventing violence and helping victims of abuse and other crimes. Safe Horizon will conduct a question-and-answer session after the shows and provide informational materials for the theater's lobby.

On behalf of all the artist/students who helped this play find its world premiere, and were there to honor the life and mourn the death of Alice Marie, I hope that we have provided a story strong enough to motivate others to take steps to avoid her fate. I hope the play thrives in its new Off-Broadway home, and that the new actors who will be taking on these roles and saying these words are prepared for a personal and moving experience—one that is beautiful and very *Ugly*. □

Michael Paul Simpson is a third-year drama student.

SPRING PICNIC

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Ugly
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145 W. 46th Street
Wednesday-Sunday,
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\$10 cash only at the door, no reservations or advance sales (Juilliard faculty, staff, and students may reserve \$10 seats through the Student Affairs Office.)

problem, which I grappled with even in my sleep, when I *could* sleep. Therapists couldn't help, including the one I saw outside counseling services. As supportive as the Drama Division was, they didn't know enough about my situation to help. I didn't know how mad I would be, how helpless I would feel. I couldn't kill the man who murdered my sister, any more than I could bring her back. I didn't know that see-

Will the Real Larry Rhodes Please Leap Forward

Continued From Page 1

The Early Days

Rhodes' Detroit childhood certainly fostered an interest in performing. His father, an amateur musician on the banjo and mandolin, filled the house with country-and-western tunes; his mother loved to sing and dance and taught young Larry to jitterbug and Lindy. There were Saturday afternoons at the movies, soaking up all those great 1940s musicals. His fourth-grade friend, Glenda Ann Bush, knew how to tap dance. When their teacher asked for volunteers for a Valentine's Day assembly, Larry—9 at the time, but already sold on dance—raised his hand. He and Glenda Ann rehearsed in her garage, and there was no stopping them; the following year, the pair enrolled in Ruth Miltimore's Capitol School of the Dance. There were semi-private classes and even costumes, and they began performing in schools all over Detroit. Their act included acrobatics, personality singing (this entailed illustrating a song with gestures), and energetic dance routines. They went on local TV and were celebrities by age 12. Then the families moved farther apart, and Glenda stopped dancing. Larry, however, stayed on course. He was mesmerized by the film *The Red Shoes* and, at 14, "blown away" by American Ballet Theatre. "I want to jump like that," said he. He remembers the program vividly to this day: *Swan Lake*, Act II, William Dollar's *The Combat* with Melissa Hayden and John Kriza, and Tudor's *Gala Performance*.

After two more years of study (and with what was to become customary insouciance), he took himself, on his own, to Chicago to audition for Dorothy Hild, who ran four companies that toured central and western U.S.A. on a state fair circuit, with shows of song-and-dance production numbers. At 16, Larry was earning \$87.50 a week. There was no per diem, but he could find a hotel room for two or three dollars a night in towns like Great Falls, Mont. and Centreville, Mich. By the end of the tour, the young Rhodes had fallen in love with performing. His father said he would support his son in college—"but dance you do on your own." Unfazed, Larry finished high school six months early, went to work for the Chicago Theatrical Shoe Company, and salted away his earnings. On July 4, 1957, he landed in New York City in order to study ballet, living at the 63rd Street Y. Perhaps with the echo of his father's words in his ear, he gave himself a year to succeed; if he didn't, he would go to college.

Larry Rhodes, the Dancer

Larry enrolled in the school of the Ballet Russe de Monte Carlo; nine months later, he was in the company. "It was immediately apparent he was an outstanding newcomer, already much stronger and better trained than most male dancers of this time," recalls Eleanor D'Antuono, former principal with Ballet Russe, the Joffrey Ballet, and American Ballet Theatre. After a year, he was given solos to dance and subsequently principal roles. Larry was encouraged; no need for college just yet, apparently. Opportunities continued to roll his way: four years with the Joffrey,

then the Harkness Ballet as principal dancer and artistic director (a position he opted to share with Benjamin Harkarvy, his predecessor here at Juilliard); guest artist with Het Nationale Ballet in Amsterdam, then a return to the States for two years as dancer and artistic director of the Milwaukee Ballet. The next six years he was a principal dancer both with the Pennsylvania Ballet and the Eliot Feld Ballet, in addition to freelance guest artist elsewhere (notably with the luminous Italian ballerina, Carla Fracci). "Why did I want Larry to perform with my company?" Eliot Feld asks. "He was the best male dancer around in terms of technique, proportions, and sensibility. He did not separate himself from the work, he served it."

"Larry had the ability to create magic. He was kind, a natural teacher. What I learned from him about being 'in the moment' I continue to pass on to my students," says former Joffrey principal Ann Marie De Angelo, who danced as a guest partner with Rhodes in various venues. Naomi Sorkin, another of Rhodes' guest partners and former soloist with American Ballet Theatre, concurs: "Larry was a superb partner—so musical, so subtle, and extremely sensitive to his fellow dancers."

"Larry was an enormous gift to the company," notes Barbara Weisberger, founding artistic director of the Pennsylvania Ballet. "He was simply one of the greatest dancers of his time. Modest, kind, and hard working, he brought weight and integrity to every role he danced. His dancing was organic, honest and came from a deep source."

FAST forward 20 years. By now Rhodes has danced most of the classical ballets, including *Swan Lake*, *Giselle*, and *The Nutcracker*. He has appeared in major works by Balanchine, Limón, Tudor, and Béjart, and participated in creations by Ailey, Arpino, Joffrey, van Danzig, Lubovitch, and Butler, among others. During these two decades, his working philosophy came in the form of three questions: "Does it make sense to continue? Is it rewarding? Is what you're doing nourishing to body, soul, and psyche?" It is the kind of questioning he will share with his future students, for his is a practical mind in a world fueled by imagination. Rhodes understands firsthand both the preparation and the performance—the stress, the challenge, and the joy. He sees easily into the heart of the young dancer, for he has been there himself.

At 38, Lawrence Rhodes decided to hang up his dancing shoes. True to his essential nature, he looked for a way to combine personal growth with the need to support himself, his wife, Lone, and their young son, Mark. Twenty-two years after his father's admonition, Rhodes wanted to return to school. Long having been the master of his own fate, he decided to become a social worker so as to help others solve their problems. He took a position teaching ballet in the dance department of N.Y.U.'s Tisch School of the Arts, all the better to take advantage of N.Y.U.'s Gallatin division and pursue his degree, beginning with classes in philosophy, physiology, and physics. But fate would steer him in another direction.

N.Y.U. Dance Department Chairman

After three years as a teacher at N.Y.U., Rhodes was asked to become chair of its dance department. He remained for another eight years, bringing about important changes in curriculum, repertory, and faculty.

"Larry was enormously thoughtful in how he restructured the program," observes Kay Cummings, who was his

For three years, he made frequent forays out of town to freelance as master ballet teacher with many of the world's top companies, including American Ballet Theatre, Le Ballet de l'Opéra de Lyon, Ballett Frankfurt, and Nederlands Dans Theater. On March 31, 2002, the Juilliard community was shocked by the sudden and untimely death of the artistic director of its



Photo by Jack Mitchell

The Robert Joffrey Ballet at the 1962 summer workshop on Rebekah Harkness's estate in Watch Hill, R.I., where guest choreographers Alvin Ailey, Brian Macdonald, Fernand Nault, and Donald Saddler worked with the dancers. Among those pictured are Dance Division administrative assistant Suzanne (Hammons) Daone (second from left), Rhodes (third from left), former faculty member Helgi Tomasson (fifth from left), and Rhodes's wife Lone Isaksen (third from right).

assistant and later succeeded Rhodes as chair. "In consultation with the faculty, he looked at the students' whole training and made it into a logical progression, not just a bunch of courses. The sum became greater than its parts. He brought in a higher caliber of guest choreographers for the seniors' Second Avenue Company, making it a more pertinent bridge to the professional world."

'Les Grands' Artistic Director

In 1989 Rhodes was invited to sign on as artistic director of Les Grand Ballets Canadiens in Montreal. As he had done at Tisch (and before that, at the Harkness Ballet, where he had had to assemble almost overnight a completely new repetoire for the company), Larry analyzed the situation and saw that Canada's five national companies all had similar ballets in their repertoires; therefore, he set out to create an separate identity for "Les Grands" (as the company is referred to) by selecting ballets that would be unique to it alone. He then learned to juggle the needs of a board of directors, the public, and the dancers themselves. Larry stayed with Les Grands for 10 years, during which time he introduced both the company and Canada to works by Jiri Kylian, Nacho Duato, William Forsythe, and Ohad Naharin, and commissioned dances from the likes of Mark Morris and James Kudelka, among many others.

"Larry brought us a vast luggage of information," notes Michelle Proulx, artistic coordinator at Les Grands during Rhodes' tenure. "With the [new] repetoire, he opened up doors for us to the States and to Europe. As a teacher, he brought us a new way of sculpting the body. He gave our company a new level of visibility just by his presence. People came to audition because of his artistry."

An Unexpected Opportunity

Larry returned to New York in 1999.

Dance Division, Benjamin Harkarvy. There was now an empty space in our hearts, and a position to be filled.

Ben's and Larry's paths had crisscrossed many times over the years: as co-directors of the Harkness Ballet, at the Het Nationale Ballet, and later at the Pennsylvania Ballet, where, at Larry's recommendation as premier danseur, Ben had become assistant to Barbara Weisberger and later, artistic director himself. Larry says that they shared many things in common: "There was mutual respect, a similarity of taste (to a large degree), and a passionate commitment to rehearsing that reflected our endless talk about making it all better." A further intertwining of their careers ensued with Larry's subsequent appointment to the position at Juilliard that his friend and colleague had held for 10 remarkable years. Rhodes admits that, at first, he was somewhat diffident about taking on another directorship, but his lukewarm attitude changed rapidly when he saw videos of recent student performances. Immediately, he responded to the work ethic and quality of the students, sensing that they "lived in present time, were engaged in what they were doing, and had a high degree of talent and ability." He concluded that Juilliard was "what a school was supposed to be about," and he was greatly appreciative of its supportive administration.

THE wealth of experience as dancer, teacher, artistic director, and parent that Rhodes brings to this new phase in his life is quite astounding. Larry's father had instilled in him a very practical work ethic, along with a trust in his son's independence and ability to make his own decisions. Larry and his wife fashioned their own extension of this atmosphere by electing to home-school their son until he was 9. Looking upon the youngster as a

tabula rasa, they wanted his first ventures into the world of learning to be “a wonderful experiment” that left his imagination undampened. They encouraged him to find his own solutions to challenges and, in the process, to attain a humane approach to living—one not based on the fear that can stifle brain function.

It seems as if our new director



Lawrence Rhodes

wishes no less for the dancers who are chosen and choose to take on the Juilliard dance initiative. Involvement on the deepest level is expected along with the joy that makes it all worthwhile. Lawrence Rhodes may appear laid-back—but don't overlook the gleam of impish humor that darts from a deceptively quiet facial expression. If you think him uninterested, you are

missing a near-obsessive, supremely attentive dedication to the best that can be found in our creative, dancing selves. Perhaps this is camouflaged by his certitude that, with nurturing and adequate preparation, good results are ensured—that is, if you begin with a major dose of talent and aspiration.

Facing the Future

What will this man pack into his next 20 years? As Larry, ever the problem-solver, defines his latest challenge, it is “how to make a great school even better.” He has reordered the current class schedule, with most academic classes beginning the day rather than coming in the mid-afternoon. (This will help erase the current awkward sequence of warming up for dancing in the studio, cooling down in the classroom, and then jumping up to rehearse again.) All ballet classes will occur in the same time slot, to be followed by all modern classes—allowing each student to be in the right technical level for each style, something not always previously possible. He has changed acting and anatomy from electives to requirements. Modern duets have been added to the modern solos class, and additional choreography workshops are being considered for the third- and fourth-year students. In the fall term, students from each year will participate in a new creation with an emerging choreographer; these works will be presented on the December stage performance series. For this purpose, he has drawn on his wide contacts

with contemporary choreographers. Zvi Gotheiner, Dwight Rhoden, Jacquelyn Buglisi, and Thaddeus Davis will choreograph in the fall; additionally, Lar Lubovitch, Paul Taylor, and Nacho Duato have been called upon to provide repertory for the Juilliard Dance Ensemble's major spring season. Rhodes hopes to add performances to this series, so that school children can be bussed in and treated to the same kind of dazzlement he experienced as a teenager. (Will some of them also say, as he once did, “I want to do that?”)

RHODES says that his goal for the Juilliard dancers is that they develop as complete artists. The technically well-equipped dancer who is concerned only with “getting the counts” is decidedly not for him. He wants an even greater development of choreographic skills, and for the creative imagination to flourish, both directly in choreographic efforts and indirectly via participating in new work, whether by student choreographers or those more established. He wants to send department graduates into a world where, as he did, they can earn a living not only with the American companies into which Juilliard traditionally has been feeding dancers (Taylor, Parsons, Limón, Graham, Ailey, Varone, Cunningham, Lubovitch, Feld, the Met Ballet, and San Francisco Ballet), but also with European contemporary companies—those into which Juilliard is already injecting its energetic graduates, such as

Frankfurt, Nacho Duato's Compañía Nacional de Danza, Mannheim, Netherlands I and II, and Gulbenkian, as well as others not yet broached, such as the ballet companies of Lyons and Hamburg, and Sweden's Cullberg Ballet.

Jirí Kylián, the renowned choreographer long associated with the Nederlands Dans Theater, had this to say of the Larry he has known: “As a dancer, he was extremely charismatic, a natural mover who was able to captivate audiences. Whatever he achieved in his dancing, he was able to transpose into his classes. As a teacher, he never intimidated a student, but found individual ways to reach each one. As an artistic director, he took as great a care with the repertory as he had with his dancing roles. He is an inspiring human being.”

A former N.Y.U. colleague has quipped, “Larry likes to change ... and to keep on changing.” So how will the Rhodes of the past connect with the future? Here at Juilliard, one can predict that “on your toes” will come to have more than literal meaning. Rhodes has recently spent time with the Cincinnati Ballet restaging John Butler's *Carmina Burana*, a work that begins with the declamation: “O Fortuna!” May good fortune continue to smile on Lawrence Rhodes. □

Elizabeth Keen, who teaches dance composition, has been a member of the faculty since 1986. She was assisted in research for this article by fellow faculty member Carolyn Adams.



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Finishing school

A Look Back at the Highlights of the 2002-03 Season



Photo by Lisa Yelon

1



Photo by Jessica Katz

3



Photo by Tanya Tribble

4



Photo by Clara Jackson

5



Photo by Nan Melville

2



Photo by Inbal Sivan

6



Photo by Steve Sherman

7



Photo by Peter Schaaf

8



Photo by Jessica Katz

9

Photo by Steve Sherman

10

Photo by Nan Melville

11

THE SCHOOL YEAR HAD BARELY BEGUN when the Juilliard community took time to memorialize the 9-11 terrorist attacks. **Photo 1:** On September 11, 2002, at 10:29 a.m., the exact moment that One World Trade Center collapsed a year earlier, some 300 people gathered on the plaza to look south in a moment of silence. This was one of several memorials held on and around the Juilliard campus—including a Mozart Requiem sing-along with the Juilliard Choral Union—to commemorate the first anniversary of the attacks.

IN 2002, THE DANCE DIVISION welcomed a new director, Lawrence Rhodes,

appointed on July 1. (A related article is on Page 1.) The annual February dance concerts were a highlight of the season, with a program that featured two premieres by Juilliard alumni, Charlotte Griffin and Adam Hougland. **Photo 2:** Brian McNeil performed in the premiere of Griffin's *Between the Shoes*, a work set to music by faculty member Milica Paranosic. **Photo 11:** The premiere of Hougland's *Intarsia* featured leaping dancers Randy Castillo (left) and William Briscoe.

THE STUDENT AFFAIRS OFFICE HELPED organize celebrations of various holidays, from Halloween to Valentine's Day.

Photo 5: Students in costume partied at the Halloween Dance on October 25 in the Marble Lobby. Other activities sponsored by Student Affairs included a health fair, a talk by a Buddhist lama, and the many orientation week events that helped welcome a new class to The Juilliard School.

THE FOURTH-YEAR DRAMA STUDENTS presented five productions this season: Euripides' *The Trojan Women*, Peter Whelan's *The School of Night*, Craig Lucas's *Blue Window*, Carlo Gozzi's *The King Stag*, and Aphra Behn's *Sir Patient Fancy*. Each was performed initially between September and February and again in repertory in the spring.

Photo 20: The cast of *Blue Window* (left to right: Kelly Miller, Sarah McMinn, David Briggs, Luke Macfarlane, Julie Jesneck, Holly Troupe, and Will Beinbrink) is seen in performance in the Drama Theater. **Photo 9:** Joaquin Perez-Campbell and Jeff Biehl appeared in *The School of Night*. The third-year drama students presented four fully-staged productions as well as the annual cabaret. **Photo 3:** One of them, Molière's *Monsieur de Pourceaugnac*, in Studio 301 in December, featured Patrick Heusinger (foreground) and Aric Martin.

ALUMNUS PETER SCHICKELE (alias P.D.Q. Bach) hosted the Juilliard Ovation

Society's season opener in October. **Photo 4:** Schickele is pictured with Juilliard trustee and former chairman, Mary Rodgers Guettel. In the spring, the Ovation Society was invited to a conversation with Drama Division director Michael Kahn on the creative techniques of comedy in theater. (A related article is on Page 17.)

THE JUILLIARD JAZZ ORCHESTRA and the Juilliard Jazz Ensembles gave concerts featuring the works of Duke Ellington and Stan Kenton, American Standards, Afro-Cuban and Brazilian music, and music for trombone. The orchestra also made its debut at the historic jazz



Photo by Peter Schaaf

12



Courtesy of Harry N. Abrams, Inc.; Photo by Alfredo Miccoli

15



Photo by Peter Schaaf

17



Photo by Nan Melville

19



Photo by Nan Melville

13



Photo by Hiro Ito

14



Photo by Nan Melville

16



Photo by Nan Melville

18



Photo by Jessica Katz

20

club Birdland in February. **Photo 16:** Jazz Studies musicians (left to right: trombonists Michael Dease and Willie Applewhite; bassist Craig Polasko; trumpeter Justin Kisor; and saxophonists Diron Holloway and Kurt Stockdale) performed Afro-Cuban and Brazilian music for a December concert in Paul Hall.

JULLIARD RECEIVED MUCH ATTENTION IN the media this year, as the PBS *American Masters* documentary about the School aired in January. **Photo 15:** The Harry N. Abrams book *Juilliard*, by co-authors Maro Chermayeff and Amy Schewel, was a companion to Chermayeff's and Schewel's documentary.

IN THE MUSIC DIVISION, SIR ROGER NORRINGTON created a stir with his unconventional interpretations. **Photo 10:** On December 6, he conducted the Juilliard Orchestra at Carnegie Hall in a program of Mozart, Beethoven, and Brahms. **Photo 17:** Another highlight of the year was the 2003 Focus! Festival, which featured music by Lou Harrison, who sadly passed away only two days after the festival concluded. At the festival, Sidney Yin, piano; Jessica Lee, violin; and Eric Poland, percussion, performed Harrison's *Varied Trio*. **Photo 6:** Beyond the Machine, a concert series of electronic and interactive music, was held in April. In one of the concerts, Malina

Rauschenfels played *Nairobi Street Kids* by Becca Shack in the Clark Studio Theater. **Photo 7:** In April, David Atherton conducted the Juilliard Symphony and the Juilliard Choral Union in a performance of Britten's *War Requiem* at Carnegie Hall. **Photo 14:** As part of Lincoln Center's series celebrating John Adams, the composer led the Juilliard Orchestra in a concert of his works in March at Alice Tully Hall. **Photo 12:** The following month, Terrence Wilson gave the Juilliard William Petschek Piano Award Recital in Alice Tully Hall. **Photo 13:** Also in April, the inaugural Jerome L. Greene concert of Baroque music was held. Students (left to right) Jennifer Stumm, Kyle

Armbrust, Aya Hamada, Sarah Koo, Da-Geng He, Akiva Cahn-Lipman, and Soo Ryoung Bae performed in the event.

THE VOCAL ARTS DEPARTMENT GAVE performances of Tchaikovsky's *Eugene Onegin*, Britten's *The Turn of the Screw*, and Mozart's *Don Giovanni* this year. **Photo 19:** In November, Hanan Alattar performed the role of Tatyana and Anton Belov sang the title role in the Juilliard Opera Center's production of *Eugene Onegin* in the Juilliard Theater. **Photo 8:** In March, Alison Tupay and Brian Mulligan were in a production of Viktor Ullmann's *Der Kaiser von Atlantis*, performed under the baton of James Conlon

at Central Synagogue as part of a three-concert series of music from the time of the Holocaust.

IN THE PAST YEAR, THE JULLIARD COMMUNITY lost a number of beloved faculty members, including pianists Josef Raieff and Edgar Roberts, and cellist Zara Nelsova. Irene Diamond, a long-time benefactor of The Juilliard School as well as a major supporter of AIDS research, died on January 21, 2003. Her life was celebrated in a memorial service in February at the Juilliard Theater. **Photo 18:** The Celebration Team dancers from the National Dance Institute remembered Mrs. Diamond with a performance of "When the Saints Go Marching In."

Julius Baker

Continued From Page 4

Baker’s tenure in Cleveland from 1937 to 1941, the ensemble grew into one of the most significant orchestras in the country. It took being courted by the Hungarian conductor Fritz Reiner to lure Baker away, to take over as solo flutist for the Pittsburgh Orchestra in 1941.

His stay in Pittsburgh was brief; three years later, he left to become solo flutist of the Columbia Broadcasting System (CBS) Symphony Orchestra in New York City. Under the leadership of Bernard Herrmann, the CBS Symphony Orchestra was formed to compete with Arturo Toscanini and the well-known NBC Symphony. It also served as the off-season summer replacement for the Sunday-afternoon broadcasts of the New York Philharmonic throughout much of the 1940s.

While with the CBS Symphony Orchestra, Baker became one of the founding members of the famed Bach Aria Group, an ensemble that was formed in 1946 by musicologist and philanthropist William Scheide. Baker performed and recorded with the group for the next two decades. His work with the group helped to bring about an awareness and appreciation for J.S. Bach’s little-known cantata literature.

When the CBS Symphony Orchestra was disbanded in 1950, Baker made a brief stop in the Chicago Symphony before joining the faculty of Juilliard in 1954. He would spend the next 38 years with the School, imparting his vast knowledge to such luminaries as Jeanne Baxtresser, Paula Robison, Jeffrey Khaner, Joshua Smith, and Gary Schocker. Many of his for-

mer students count Baker’s tutelage as a major factor in their success as solo recitalists and as principals in the world’s greatest orchestras.

Baker is perhaps best known for his work with the New York Philharmonic, which he joined when Leonard Bernstein hired him as principal flute in 1964. During the next 18 years, this high-profile position introduced Baker’s playing—noted by *New York Times* music critic John Rockwell for its “rhythmic vivacity, precision and bright, focused, and direct tone”—to a much wider audience.

In the years since leaving the New York Philharmonic in 1983, Baker has taught at both Juilliard and Curtis, given solo recitals in Japan and Korea, served on the faculty of Toho University in Tokyo, and was president of the jury for the 1999 and 2002 Leonardo DeLorenzo International Flute Competitions in Viggiano, Italy.

In 1999, Baker made a donation to Juilliard’s Lila Acheson Wallace Library of his entire collection of flute music, including 1,900 published scores, 275 unpublished manuscripts, and numerous rare books and first editions. This generous gift ensures that current and future generations of Juilliard students will have access to a comprehensive collection of flute literature.

Time magazine once proclaimed: “[Julius Baker] produces what is surely the most glorious tone that ever came out of a flute.” In recognition of Julius Baker’s remarkable contributions to American music, The Juilliard School will award him an Honorary Doctor of Music degree on May 23.

—Josh Jacobson

Marian Seldes

Continued From Page 5

whom she affectionately called her “little birds”—included Christine Baranski, Kevin Kline, Christopher Reeve, Kevin Spacey, and Bradley Whitford.

It was also while at Juilliard that Seldes accomplished a feat worthy of a listing in the *Guinness Book of World Records*. In 1978, she accepted the role of Myra in the Broadway murder mystery *Deathtrap*. She would go on to play the part in every Broadway performance (more than 1,500) for the better part of the next five years, the longest such stretch ever. Critics rewarded her with a Tony Award nomination. The producers rewarded her by placing her name above the marquee for the first time in her career. Such artistic fortitude was nothing new to Seldes; a few years earlier, she had appeared in more than 1,000 performances of *Equus*. She accomplished these acts of endurance all while teaching classes at Juilliard.

By the late 1970s, having already made an indelible mark on theater, Seldes tackled the world of publishing. Her father, Gilbert Seldes, was an author and critic who counted James Joyce, Pablo Picasso, E.E. Cummings, and F. Scott Fitzgerald as personal friends. Her uncle, George Seldes, was a noted foreign correspondent who became one of the country’s most important press critics. Having grown up in such a literary household, it was only natural that Seldes would one day write her memoir. *The Bright Lights: A*

Theatre Life, an intimate reflection on Seldes’s craft and career, was published in 1978 to stellar reviews.

In one passage, Seldes explains her decision to begin teaching at Juilliard in 1968 and asks: “How is talent trained?” She answers: “By creating the proper atmosphere in which it can grow. If the technical skills of the actor are improving by being trained and tested, the natural gift for acting that led him to the theater will grow stronger.” It was this belief in the importance of a “proper atmosphere” that kept her teaching at Juilliard for more than two decades.

Since leaving the Juilliard faculty in 1991, Seldes has appeared in numerous stage and film productions, including former student Gerald Gutierrez’s revival of *Ring Around the Moon*, a performance for which she received a Tony Award nomination for Best Actress in 1999. She also appeared in several films during the 1990s, including *Tom and Huck*, *Home Alone 3*, *The Haunting*, and *Town and Country*.

Actor Gale Howard once had this to say in describing Seldes’s performance in *The Play About the Baby*: “She made me realize what it means to be on stage. It’s like she’s having a love affair with what she’s doing.” For her passionate commitment to acting, Juilliard will award Seldes an Honorary Doctor of Fine Arts degree at its 98th commencement ceremony on May 23.

—Josh Jacobson

Renée Fleming

Continued From Page 4

Amelia in Verdi’s *Simon Boccanegra*; the Marschallin in Richard Strauss’s *Der Rosenkavalier*, which she performed at the Met in 1999 and Covent Garden in 2000; and the title role in Dvorák’s *Rusalka*, in which she was most recently heard in a new production with the Opéra National de Paris last summer. Fleming recently gave her first performance as Violetta in the Houston Grand Opera production of Verdi’s *La traviata* (April-May 2003).

Also admired for her performances of contemporary American opera, Fleming created the roles of the Countess in John Corigliano’s *The Ghosts of Versailles* (1991), Madame Tourvel in Conrad Susa’s *Dangerous Liaisons* (1994), and Blanche in André Previn’s *A Streetcar Named Desire* (1998). Her 1998 recording *I Want Magic*, with James Levine and the Metropolitan Opera Orchestra, features arias from *Candide*, *Porgy and Bess*, *Susannah*, and other American operas; another recording from the same year, *The World So Wide*, features songs and arias by American composers.

Other highlights of Fleming’s many recordings include *The Beautiful Voice* (1999), which won a Grammy for Best

Classical Performance, and *Bel Canto* (2002), a collection of works by Bellini, Donizetti, and Rossini that earned Fleming her second Grammy. The latter recording’s title echoes that of the best-selling novel by Ann Patchett for which Fleming, according to the author, served as the inspiration for the book’s main character. Fleming’s most recently released recording, *Under the Stars*, with Bryn Terfel (2003), features selections from Broadway musicals by Stephen Sondheim, Andrew Lloyd Webber, Rodgers and Hammerstein, and others.

Fleming has received numerous awards and honors, including *Musical America’s* Vocalist of the Year (1997) and France’s *Commandeur de l’Ordre des Arts et des Lettres* (2002). Other notable tributes include master chef Daniel Boulud’s creation of a chocolate dessert, “La Diva Renée,” in her honor and the “Renée Fleming” iris, which will be unveiled at Japan’s Pacifica Flora international exhibition in 2004.

In recognition of her outstanding artistry, Fleming will be awarded an Honorary Doctor of Music degree at Juilliard’s 98th commencement on May 23.

—Lisa Robinson

William Vacchiano

Continued From Page 5

tion on the spot, and signed a contract. At the Philharmonic audition, Toscanini asked him first to play a few soft, high notes from the conclusion of *La Mer*, then instructed him to leave for a few minutes, then asked him to come back and play the same passage. After repeating the process a third time, a nerve-frayed Vacchiano was offered the job. When he called Mantia to tell him what happened, Mantia reportedly told him, “Go with the Philharmonic; it’s a better job. And God bless you.”

In his long career at the New York Philharmonic, Vacchiano played under and recorded with such illustrious conductors as Leonard Bernstein, André Kostelanetz, Dmitri Mitropoulos, Leopold Stokowski, Igor Stravinsky, George Szell, and Bruno Walter. Known for his impeccable technique, beautiful tone, and graceful legato,

Vacchiano was largely responsible for the widespread modern practice of using trumpets in various keys to fit the instrument to the music more closely. He has published numerous trumpet method books and designed his own line of trumpet mouthpieces.

Among Vacchiano’s many students at Juilliard who went on to significant careers were Wynton Marsalis, Gerard Schwarz, and current faculty member Philip Smith. In May 2002, Juilliard held an event, attended by approximately 100 former students, colleagues, and friends, to celebrate Vacchiano’s distinguished career on the occasion of his 90th birthday.

In recognition of his extraordinary contributions to American musical performance and teaching, Vacchiano will be awarded Juilliard’s Honorary Doctor of Music degree on May 23.

—Lisa Robinson



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Meredith Willson's Symphonies 1 & 2
Meredith Willson: Symphony No. 1 in F Minor ("A Symphony of San Francisco"); Symphony No. 2 in E Minor ("The Missions of California"). Moscow Symphony Orchestra, William T. Stromberg, conductor. (Naxos 8559006)

MEREDITH WILLSON was born in Iowa 101 years ago this month, on May 18, 1902. Composer of *The Unsinkable Molly Brown*, Willson also wrote the famous songs "It's Beginning to Look a Lot Like Christmas" and "May the Good Lord Bless and Keep You." Best known for *The Music Man* (which won the 1958 Tony Award for Musical of the Year, beating *West Side Story*), Willson had a solid background in classical music, as shown by this Naxos CD of his First and Second Symphonies.



Willson was an alumnus of Juilliard, where he began flute studies in 1920 with Georges Barrère. While still a student, he was engaged as lead piccolo with the John Philip Sousa Band (1921-24). At age 22, he became first flutist in the New York Philharmonic (1924-29), playing under Mengelberg and Toscanini. Willson relocated to the West Coast in 1932, remaining there until his death in 1984. In 1991, Juilliard named its new residence hall in honor of Willson, whose widow donated \$5 million to the School.

Willson's First Symphony was premiered in 1936 by the San Francisco Symphony under the composer's baton; his Second followed in 1940, with the Los Angeles Philharmonic directed by Albert Coates. Willson's symphonies are agreeable and worth hearing. They are skillfully wrought, quasi-programmatic, and richly post-Romantic (the refulgent orchestration of the First Symphony includes a saxophone quartet), occasionally evoking Ives, Holst, and Ravel.

Exemplifying today's era of increasing globalization, this CD is stylishly performed by the Moscow Symphony, led by native Californian William T. Stromberg.

Bruce Brubaker: Glass Cage
Glass Cage: Music for Piano by Philip Glass and John Cage. Bruce Brubaker, piano. (Arabesque Z6744)

BRUCE BRUBAKER'S CD, *Glass Cage*, denotes not a transparent means of confinement but an absorbing recital containing piano works by Philip Glass, the master of minimalism, and John Cage, the icon of indeterminacy. Brubaker, who—like Meredith Willson—was born in Iowa, is also a Juilliard alumnus and has been a faculty member since 1995.



Glass received his master's degree in composition from Juilliard in 1962; his score for the recent film *The Hours* was nominated for a 2003 Academy Award. Brubaker plays the finale from Glass's opera *Satyagraha*, his *Metamorphosis*, and the deceptively titled *Mad Rush*—which is anything but.

Cage presented his "Juilliard Lecture" at the School in 1952. It was published in his 1967 book, *A Year From Monday*. Brubaker plays Cage's "A Room" from *She Is Asleep*, as well as the hypnotically hushed *Dream*.

Cage had a quirky, self-deprecatory sense of humor. In the early 1960s, this reviewer attended a performance of Cage's *Theatre Piece*. The composer prowled the stage, declaiming, turning on radios, or playing a piano. After about 20 minutes, he wrote something on a sheet of music manuscript, folded it into a paper airplane, and sent it flying into the audience. It spiraled down into my lap. I unfolded it to find an instruction from Cage. It read, "Wait 45 seconds; then stand up and say in a loud voice, 'What a terrible piece this is!'" (I didn't.)

Brubaker's playing of this repertoire is revelatory. He performs Glass and Cage with the same sensitivity, rubato, and nuance usually lavished on Schumann, Liszt, or Debussy. His approach transforms these works by avoiding mechanical regularity in repeated figurations, opening expressive possibilities that one had not anticipated in this music.

Brubaker's next CD, *Inner Cities*, containing works by John Adams and Alvin Curran (Arabesque Z6776), is scheduled for release this coming September. □

Mention this column at the Juilliard Bookstore to receive a 5-percent discount on this month's featured recordings. (In-store purchases only.)



Michael Sherwin is marketing manager of the Juilliard Bookstore (bookstore.juilliard.edu). He has held Rockefeller Foundation and Fromm Foundation Fellowships in music criticism, and has written for High Fidelity and Musical America.

Juilliard Students Visit the Grammys

“IT was a great experience to see how one of the biggest award ceremonies is put together for live television,” said saxophonist Ryan Redden, a second-year jazz student. Redden was one of eight students from Juilliard's Jazz Studies program who attended a rehearsal on February 22 for the 45th annual Grammy Awards, which were broadcast the following evening on CBS. The Juilliard students' attendance (along with 32 students from other schools) was part of the Music Mentoring Program of the Grammy Foundation, the educational arm of the National Academy of Recording Arts and Sciences, all part of the monthlong GrammyFest celebration.

The visit to Madison Square Garden began by attending the rehearsal of the Trustees Award winners, the New York Philharmonic, who performed along with two-time Grammy winners Coldplay. Students received a rare treat when members of Coldplay came off-stage to talk with them. Coldplay front man Chris Martin offered the students tips on staying focused while performing.

Academy president Neil Portnow and board chairman Garth Fundis welcomed the students, who were then given an audio/video technical tour by Grammy broadcast sound designer Murray Allen, followed by an artist's-perspective backstage tour by Greg Knowles, an Academy Los Angeles past president, trustee, and Juilliard faculty member.

The Music Mentoring program, now in its eighth year, is an ongoing program of the foundation. “In giving these Grammy tours for the past several years,” said Knowles, “we have been giving students from all back-

grounds a realistic look into the production and hard work necessary to be a recording artist, and what it takes to put on a show of this magnitude.”

Judging by their comments, the students clearly were impressed with the complexities and demands of such a venture. “I was blown away by the sheer magnitude of the production at the Grammy rehearsal,” said Juilliard jazz student, pianist Dan Kaufman. “The head



Greg Knowles (second from left) with jazz students (left to right) Jennifer Krupa, Erica vonKleist, Dan Kaufman, Adam Birnbaum, Craig Polasko, Diron Holloway, and Ryan Redden at the Grammy Awards rehearsal.

sound engineer told us that there were more than 1,000 separate microphones being used in the show. If I ever need a serious sound man, I'm definitely going to call that guy.”

“It was very interesting to watch the engineers set the sound levels for each act's sound check and then save it digitally,” remarked Jen Krupa, a jazz trombonist at Juilliard. “I didn't realize that they had to set three different levels: one for the musicians' monitors on stage, one for the house, and one for the live broadcast.” Krupa also said she was impressed by how many acoustic acts were performing: “In my opinion, this year, the Grammys showcased a higher quality of musicians, as opposed to simply having the latest pop act perform. Thanks for the opportunity, Dr. Knowles!” □



Elaine Needham, © 2001. Reprinted by permission.

LETTERS TO THE EDITOR

Continued From Page 2
winds of change were in the air, and yet each school year slipped by with cellists such as Lynn Harrell and Yo-Yo Ma (both of whom are, incidentally, alumni) paying visits to the city's other musical institutions while being neglected by their distinguished alma mater.

The week Rostropovich came to town to open the Philharmonic's season with a *Live From Lincoln Center* broadcast (an occasion which was, of course, off limits to students due to the celebratory nature of the concert and commensurate ticket prices), Slava visited Juilliard to spend some time with Harvey Shapiro, yet was not engaged to work with students who have grown up admiring his playing but likely have never had the opportunity to hear him live or learn from his wealth of experience.

Juilliard's faculty is of the highest order, representing some of the finest artists in the profession, yet through either arrogance or ignorance, cellists and string players in general have been deprived of one of the richest resources that a grand institution like Juilliard has to offer. I can only hope that the School's faculty and administration will work more diligently in the near future to see beyond their prejudices and provide this invaluable learning experience.

JASON CALLOWAY (B.M. '02, *cello*)
Los Angeles, CA

Dean Stephen Clapp responds:

Students need only to advise their major teacher or the chair of the department to recommend guest artists for master classes. Barring unexpected circumstances, Juilliard always invites the teacher.

LOCAL 802 VS. THE MACHINE

THIS letter is in response to the cute cartoon in last month's issue, which implied that the musicians' union kicked the virtual orchestra's butt. If only this were true!

Despite statements from Local 802 referring to the "achievement" of a "settlement," as of April 15, the tentative agreement between producers and musicians has not been ratified. If, by the time this letter is published, musicians have agreed to the new contract, it will have been signed out of fear and duress. If Broadway musicians accept the proposal, they will be signing away 98 out of a total of 325 current, full-time chairs on Broadway. Based on precedents of the last 40 years, in which each successive contract lost more seats to producers, this loss will be permanent. And, due to the contract's "Special Situations Clause," a producer of a new show can apply (usually successfully) to cut a new show's orchestra to an even smaller size, so the actual losses would be even greater.

When Broadway musicians have been cut in previous contracts, their parts have often been assigned to synthesizer players. The virtual orchestra, a pre-programmed synthesizer which is apparently permitted in the new tentative agreement, can also be assigned cut parts, and its inherent inflexibility will harm the musicianship of the few musicians left in the pit, who will be forced to follow it to prevent the show from falling apart.

LOUISE DUBIN ('92, *cello*)
Broadway substitute cellist and
member Local 802
New York City

Correction: In "Celebrating Women at Juilliard" in the March issue, Adele Marcus was listed as a student of Rosina Lhévinne. Marcus was a student of Josef Lhévinne and later became his teaching assistant; she did not study with Rosina Lhévinne.

RECENT EVENTS

THE TURN OF THE SCREW
March 25 & 27, Juilliard Theater

Top: Christine Clemmons (right) played the Governess and Hyun-Jee Kim had the role of Mrs. Grose in Benjamin Britten's *The Turn of the Screw*.

Bottom: Amy Buckley performed the role of Flora in the Juilliard Opera Theater's production.



Photos by Nan Melville



Photos by Peter Schaaf

SMALL ENSEMBLE CONCERTS

Top: The New York Woodwind Quintet was joined by several guest artists for Richard Strauss's Suite in B-flat, Op. 4, on its concert on the Daniel Saidenberg Faculty Recital Series on March 20 in Paul Hall. Pictured (left to right) are the ensemble's flutist, Carol Wincenc; bassoonist (and Juilliard's president) Joseph W. Polisi, French horn student Lisa Conway, and N.Y.W.Q. bassoonist Donald McCourt.

Bottom: James Conlon (far left) conducted the Juilliard Chamber Ensemble and mezzo-soprano Amy Burton (standing) in an evening of music by Zemlinsky, Krása, and Ullmann at St. Bartholomew's Church on March 24, as part of Conlon's series of music from the Holocaust.



Photos by Lisa Yelon



PIANO MASTER CLASSES

Left: Leon Fleisher and Maria McGarry discuss Brahms's Sonata No. 3 in F Minor, Op. 5, in a master class given by Fleisher on April 2 in Morse Hall.

Right: In a master class on March 19 in Morse Hall, Mikhail Voskresensky coached Young Park on her performance of Prokofiev's Sonata No. 4 in C Minor, Op. 29.



Photo by Kofi Amouzou

INTERNATIONAL FOOD FESTIVAL
Marble Lobby, March 28

Sheila So dishes up a delicacy for Sean Jackson (right) at the International Food Festival as Patrick Kabanda looks on.



Photo by Clara Jackson



Photo by Gillian Brown

SPRING FLINGS

Left: Latin Salsa Night instructor Rodney Lopez and program organizer, bassoonist Noemi Rivera, take a breather from dancing to pose for the camera on March 26 in the Marble Lobby.

Right: The Spring Beach Party took place in the Marble Lobby on April 11. Belinda McGuire, a first-year dance student, won an award for best costume for her beached whale outfit.

FULBRIGHT GRANTS 2004-05

May 1, 2003 is the official opening of the 2004-05 competition for Fulbright Grants in academic fields and for professional training in the creative and performing arts. Available for study and research, Fulbright Grants provide round-trip international travel, maintenances for the tenure of the award, and tuition waivers, if applicable. All grants include health and accident insurance. Applicants must be U.S. citizens at the time of application, must have a bachelor's degree or four years of equivalent training/study, and are required to have suf-

ficient proficiency in the language of the host country to carry out their proposed study or research.

Students currently enrolled at Juilliard should contact Carole Adrian in the Office of Academic Affairs (Room 221) for brochures and applications. The deadline for receipt of applications is September 23, 2003. Applications will be reviewed by committee prior to being forwarded to the Institute of International Education (I.I.E.) for the October 21 deadline.

Ovation Society Members Get In on the Laughs

By EMILY O'NEILL

ANYONE standing outside the door of the third-floor studio where the Juilliard Ovation Society convened for the final member event of the 2002-03 season, An Exploration of Commedia dell'Arte, would have been greeted by peals of laughter. On April 1 (appropriately enough), fourth-year drama students treated members of the Ovation Society not only to a preview of their spring repertory production of *The King Stag*, but also to an enlightening demonstration of the rigorous training they go through in order to make us laugh.

Michael Kahn, the Richard Rodgers Director of the Drama Division and host for the evening, began by giving guests a brief history of drama at Juilliard, now in its third decade. He emphasized that one of the division's greatest strengths is its ability to change as the art changes. In particular, he highlighted one relatively recent development in Juilliard's acting program: the addition of training in *commedia dell'arte*, or what is known more generally as physical comedy or "clowning."

"It follows mask work, in which actors start to develop characterizations using their body, wearing masks that help them transform into character," he explained. "Not only do they use their bodies, but they're asked to really free their imaginations and go back to a state—maybe before they came to school—where they were actually completely free, completely imaginative, completely childlike." With this brief introduction, Kahn relinquished the floor to Christopher Bayes, the Juilliard

faculty member who teaches physical comedy techniques to drama students during their second year of study.

In an effort to express the great importance of physical comedy in an actor's training, Bayes told audience members how his own discovery of "the world of the clown" had changed



The Ovation Society got a preview of Carlo Gozzi's *The King Stag*, which featured Jeffrey Biehl and Jessica Weixler.

his life. "It's so much about the event of theater itself and the dialogue that happens between the actor and the audience. It's very pure in that way. I began to notice that I sort of missed that kind of open connection to the audience when I would go see theater, and I began to think ... maybe I should begin to pursue teaching other people about this work. It's a sort of insidious way for me to make the theater more fun when I go to see it."

Before inviting drama students to demonstrate a variety of the exercises they use in physical comedy training, Bayes asked audience members to consider how they could bring their own personal clown to life. "I want you to imagine what you might be like if you

had never been told no, if you'd never been told to sit still, or to be quiet or to behave. You begin to get an idea of what your clown might be like. It takes a lot of muscular work. It takes a lot of forgetting. It takes a lot of trying and failing to begin to achieve a kind of openness, a kind of squirrely playfulness, a kind of ferocious connection to your own personal sense of play, and it's really hard."

Bayes introduced a series of exercises, several of which revolved around laughter. The first somewhat resembled the child's game of telephone. The actors sat in a line, and the student on the end began the exercise by thinking of something amusing and letting it show on her face with a smile that she shared with the person next to her. The smiles transformed into laughter as they traveled down the line of students. Before you knew it, everyone was laughing—the students and the guests alike.

Andrei Belgrader, director of the Artist Diploma Program for Theater Directors at Juilliard, then took the floor in order to show the audience the connection between the study of physical comedy and the ways in which those techniques are put into practice for a formal stage production. Director and co-author of the adaptation of *The King Stag*, a comic fairytale by Carlo Gozzi, Belgrader introduced a scene that required the students to utilize comic timing, physical comedy, and even some improvisation.

The King Stag is the story of a king in search of his queen. Not just any wife will do for King Deramo (played by Jeffrey Biehl), and so he enlists his Magic Statue (Jasmine Jobity) to help him find the perfect mate. Before long, he finds himself having rejected as many as 748

candidates. In the featured scene, Smeraldina (Jessica Chastain), a crass character clearly not meant for royalty, tries to use her painfully non-existent womanly wiles to seduce the king. Though she exits feeling certain that she will be the next queen, the King is left with a sense of hopelessness that miraculously lifts when he meets his final contestant, the beautiful Angela (Jessica Weixler). The scene also featured Michael Urie and Christian Young as townspeople.

Since the Juilliard Ovation Society was created for individuals interested in going behind the scenes at Juilliard, this evening was an outstanding finale to the group's season of exclusive member events. Not only did the audience get a performance preview and an opportunity to reserve tickets to *The King Stag*, but they also learned some of the critical techniques actors in the Drama Division can bring to such a production. Overall, the evening exhibited not only the dedication of Juilliard actors, but also the energy and enthusiasm they each bring to the School. As President Polisi thoughtfully expressed, the presence of the Drama Division completes Juilliard as a vibrant performing arts institution.

The Ovation Society contributions support a wide range of activities at Juilliard, including scholarships, performances, outreach programs, and newly commissioned works. For more information about membership, please call Simone Wicha in the Office of Development and Public Affairs at (212) 799-5000, ext. 278, or visit our Web site at: www.juilliard.edu/giving. □

Emily O'Neill is assistant director of annual giving.

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By VICTORIA MURRAY BRAND

In the past few months, The Juilliard School has received generous contributions establishing 17 new scholarships.

The School is very grateful for a generous gift, which endowed the **Miriam Klein Scholarship**. This award is designated for music students, and is to be granted to a recipient during all four years of his or her undergraduate Juilliard education. In establishing this scholarship, Miriam Klein’s family noted Mrs. Klein’s admiration for the artistry of faculty member and Juilliard alumnus Emanuel Ax (’70,’72, piano).

Composition students at Juilliard will benefit from four new scholarships. Sally Jones endowed the **Charles Jones Scholarship** in memory of her husband, a Juilliard alumnus (’32, violin; ’39, composition), former faculty member, and composer. Charles Jones, a close associate of Darius Milhaud, Igor Stravinsky, Soulima Stravinsky, and William Schuman, composed more than 90 works, including four symphonies and nine string quartets. This scholarship will be awarded to Juilliard’s young composers, with preference given to students of Milton Babbitt.

Another new scholarship for composition students, the **Milton and Sylvia Babbitt Scholarship**, was established with a generous gift from Juilliard alumna Laura Karpman (’82,’83, D.M.A. ’85, composition). Ms. Karpman, an Emmy-award winning composer, said recently, “Milton has had a great influence over every aspect of my musical life, not only in my concert music, but also in my current incarnation as a film and television composer.” Among Ms.

Karpman’s many works are musical scores for five seasons of *The Living Edens*; the PBS documentary series about nature; the score for the Spielberg mini-series *Taker*; *Rounds for Viola and Piano*, premiered by the Los Angeles Philharmonic’s principal violist; scores for productions by the Georgia Shakespeare Festival; and film scores for *A Woman of Independent Means*, *The Breakup*, and *Dash and Lilly*.

The **James Legg Scholarship Fund** was established in memory of Juilliard alumnus and composer James Legg (Pre-College ’80), who died in 2000. James Legg wrote six one-act operas, including a commission for the Houston Grand Opera, and also composed for film and musical theater.

The **Hannah Komanoff Scholarship in Composition** was established by alumna Ruth Komanoff Underwood (’67, percussion), in memory of her mother. This new award joins the **Isidore Komanoff Scholarship in Conducting**, which Mrs. Underwood endowed in 1987, in memory of her father.

In addition to providing generously for conductors and composers, Mrs. Underwood has turned her attention to Juilliard’s young cellists. In honor of Lynne Rutkin, who served Juilliard for 18 years in development and public affairs and recently took up a similar position at the Whitney Museum, Mrs. Underwood created the **Lynne Rutkin Scholarship for Cello Studies**. An amateur cellist herself, Ms. Rutkin was so delighted that she matched the funds for this eponymous new award.

The **Michael Bookspan Percussion Scholarship** was established by friends and family of Michael Bookspan, the

17 New Scholarships at Juilliard

late Philadelphia Orchestra percussionist and Juilliard alumnus (’53, percussion). Friends and family of the late bassoonist Stephen Maxym established the **Stephen Maxym Bassoon Scholarship**. A Juilliard alumnus (’37, bassoon), Mr. Maxym was principal bassoonist of the Metropolitan Opera Orchestra for many years and a member of the faculty at Juilliard and later at the University of Southern California.

The **Vivian Milstein Scholarship** is designated for violin and piano students at Juilliard. Pre-College Division violinists will benefit from the **Beggs-Dethier Scholarship**, created through the Trust of Donald Beggs.

An unrestricted endowed scholarship was established through the Trust of Paul Berlin and is known as the **Paul Louis Berlin Scholarship**.

A bequest from the Edith J. Summers Trust has endowed the **Mathilde R. Jensen Memorial Scholarship**. Through the trust, Mrs. Summers (’29 violin) generously provided for scholarship awards in memory of her teacher, Édouard Dethier, and her mother, Mathilde R. Jensen.

Betty Barsha Hedenberg established the **Jonathan M. Schwartz Memorial Scholarship** in memory of her son, who studied French horn at Juilliard in the late 1980s. In 1989 Jonathan became co-principal horn of the Jerusalem Symphony, and returned to the United States in 1990 to become assistant principal horn of the Phoenix Symphony. Mrs. Hedenberg recently wrote that, “parallel to these achievements, a deepening tragedy was playing out.” Jonathan died last December at age 34, after lifelong health problems.

The **Yosef Porat Memorial**

Scholarship, a scholarship for Israeli musicians at Juilliard, was established by Israel Berger, in memory of Porat, an Israeli violinist and family friend.

The **Enid and Lester Morse Scholarship** is an unrestricted award established in celebration of the Morses’ 50th wedding anniversary. Lester Morse is a member of the Juilliard Board of Trustees, and both Morses are longtime friends and benefactors of the School. In 1994 they generously established the Morse Fellowship Program, one of the School’s most comprehensive educational outreach programs.

The **Lillian Burten Brenner Scholarship** was established in 1993, when Juilliard alumnus Morris Brenner (’33, violin) invited friends to celebrate his bar mitzvah (at age 81) with a gift to scholarships at Juilliard in memory of his wife. The late Mr. Brenner named Juilliard as beneficiary in his will, providing continued support for this violin scholarship in the coming years.

The Juilliard School is very grateful for the scholarships and awards that alumni and friends have generously given this year. The School always welcomes the opportunity to discuss ways to support our educational and artistic activities through a variety of programs including unrestricted gifts, currently funded scholarships, endowed scholarships, special project support, bequests, and other planned gifts. For more information about contributing to Juilliard, please call the Office of Development and Public Affairs at (212) 799-5000, ext. 278, or visit our Web site at www.juilliard.edu/giving. □

Victoria Murray Brand is senior development associate and scholarship coordinator.

appears. As part of your continuing education, I recommend signing up for at least one seminar a month. If it is too expensive at first, try one every three months. The long-term benefits of this effort in your career will amaze you.

Be the Director, Not the Actor in Your Career

I am surprised at how many people see the truth in this statement, but fail to apply it to their lives. I believe that being a director is harder because you must assume responsibility—and with responsibility comes accountability. Many people are afraid of such responsibility because, ultimately, the results reflect on them. Taking responsibility by becoming the director and actively searching for opportunities is scary. It is common to think, “What if they hang up on me? What if they tell me ‘No!’”

It is the fear of rejection that produces career paralysis. Stand up. Get angry at that fear! Tell fear that you are not going to let it direct your life.

One way to fight fear is to assign 20 minutes each morning to make three calls or write letters to three different presenters, managers, directors, agents, conductors, and anyone else who is in a position to help you. Research new contacts by surfing the Web, or by browsing your principal trade publication. Send out letters of introduction; ask for an interview; propose an audition. If you follow any or all of those suggestions each day, you will discover that the road of the director is a far healthier path for you and your career.

Good luck to all of you and remember that we are here to help you. Feel free to call and set up an appointment with us in the Office of Career Development, ext. 313. □

Derek Mithaug is Juilliard’s director of career development and an alumnus of the School.

Career Beat / Derek Mithaug

3 Keys to Career Success

FOR this final installment of the 2002-2003 Career Beat column, I decided to end the year with three career pointers. I have talked about these ideas in past columns, and they are definitely worth repeating. I hope you have enjoyed reading this monthly column as much as I enjoyed writing it.

Professional Materials Are Important

Too often, in the frenzy of preparing for auditions, managing rehearsal schedules, and keeping up with the laundry, we fail to update our professional materials (résumé, biography, headshots, press clippings) regularly. The phone rings. It is an agent with an inside lead on a new pilot series. The agent needs your material now. Unfortunately, you have neglected to update your bio and résumé for the past six months. This afternoon is too late. Tomorrow is out of the question. What are you going to do?

To avoid this scenario and dozens of others, I strongly recommend dedicating one morning every two months to reviewing all of your materials. I recommend adhering to a vigilant schedule, like every eighth Tuesday. Put it in your calendar as though it were an important interview. On the morning of the appointed date, give your material a solid read-through. Ask yourself, “Does the material inspire interest? Is it efficient and effective in its format?” If you are uncertain, ask someone who has experience in reviewing professional materials to give an honest appraisal.

Materials that are accurate will give you the best possible edge in all of your endeavors. Think

about this in terms of equity. If you fail to update your materials regularly, you are giving up valuable equity that could be used to further your chances towards a future audition or performance. But do not delete your previous copies. Those copies are evidence of your past, which you can use to chart your progress.

People Skills Are the Key to Long-term Success

Dale Carnegie once said that success is based on 20 percent technical skills and 80 percent people skills. While some believe that this is a little excessive, most agree that, in the professional

world, people skills are a valuable commodity.

The term “people skills” includes everything from handshakes and smiles, to conversation skills and listening strategies, to cover letters and thank-you notes. The list is endless, if you think about the number of intricate variables that affect interpersonal communications.

You can begin improving on your people skills by attending one of the thousands of seminars held across the country each day. There are seminars on just about every topic you can imagine. All you need to do is type in a topic search on Google using the words “interpersonal communication workshop” or simply “people skills training,” and *voilà*—a list of sponsoring organizations magically

It is the fear of rejection that produces career paralysis. Stand up. Get angry at that fear! Tell fear that you are not going to let it direct your life.



New Staff Welcomed to the School

The following people have joined the Juilliard staff in the past six months:

Jamée Ard, director of national advancement and alumni affairs, holds a D.M.A. in voice from Juilliard, an M.M. from the University of Southern California, and a B.M. from St. Olaf College. Her varied experience includes teaching at Smith College and positions with Young Concert Artists and I.M.G. Artists. Additionally, she has contributed articles to *Grove Dictionary of Women in Music* and *Women Making Music*. She lives in Manhattan, serves on her co-op board, and volunteers at the Cloisters.

Andrew Fetchko joined the I.T. Department as senior programmer/analyst. He graduated from the Chubb Institute with a diploma in computer programming. Andrew’s prior technical experience includes positions as a programmer/analyst at DotCom Distribution and TruFit Data Systems in New

Jersey. Prior to being involved with computers, Andrew had a brief stint as a music teacher and choir/band director in New Jersey. In yet another life, he was a professional classical and jazz guitarist in New Orleans. Andrew enjoys downhill skiing, mountain biking, great music, and living in Manhattan.

A native of Taiwan, sales consultant **Tsui-Ying Annie Hsu** joins the staff of the Juilliard Bookstore, where she has been working since her freshman year. She holds a B.M. and M.M. from Juilliard, and studied with Judith LeClair, David Carroll, and Frank Morelli. Annie has performed a wide range of concerts in California and New York and is a current Morse Fellow in Juilliard’s Community Outreach Program as a teaching artist in public schools. In her spare time, she enjoys going to museums, reading, creative writing, and playing tennis (and is available for an after-work game, if anyone else is interested). She

is also looking into learning German and guitar.

Financial Aid Office assistant **Kelly Krucher** grew up in upstate New York and graduated from SUNY-Brockport with a degree in dance this past May. While attending Brockport, Kelly became involved in the Financial Aid Office, working primarily in the scholarship division. When she saw the posting for the job at Juilliard, she jumped at the chance to work in a field in which she had experience and extreme interest. Kelly is very grateful for the opportunity to work in such a rich and fulfilling environment and looks forward to her time here.

Patricia Sado, sales assistant in the Bookstore, has worked in the book business for more than 30 years. A graduate of Barnard College, she lives in Manhattan with her husband, Dan. Her daughter Nathalie is a sophomore at Vassar College.

Awoye Timpo, administrative assis-

tant for The Campaign for Juilliard, is a recent graduate of the British Institute of Paris (a branch of the University of London), where she received an M.A. in contemporary French studies. Before moving to Paris, Awoye studied at Ohio Wesleyan University, where she majored in theater, French, and Spanish. Upon graduation from O.W.U., she spent one year in Ghana exploring “creative endeavors.” She has worked at McCarter Theater and the New Jersey Shakespeare Festival and is delighted to be joining the staff at Juilliard.

Mildred Vecchione joins the Business Office as an accounts payable assistant. She recently moved to Manhattan from New Jersey, where she was employed at Centennial Communications as an accounts payable and payroll associate. Being a native New Yorker, she is looking forward to living and working in Manhattan. □

Voice Box / Tim Whitelaw

Continued From Page 2
and embedded images, there’s hard-core “war porn” to distract you at all times from the dead weights in the studio.

Then there’s the jingoism. I heard a commentator describe Colin Powell as “the most trusted man in America, maybe the world.” (After Santa, no doubt.) I saw the German ambassador telling us that Germany supports the American soldiers. The lavishly pomaded anchor then produced some footage of anti-war protests in Germany as proof that Germany isn’t a bona-fide subscriber to the Bush club. The ambassador understandably countered that bigger weekend-long protests in the U.S. cast doubt as to whether even the American citizenry was behind its president.

I abandoned TV for *The New York Times*, whose solid coverage is blighted only by Maureen Dowd, whose self-admiringly irreverent approach had an aptness when a certain lewd indiscretion in the Oval Office was the stuff of import, but now, as the world order teeters, Dowd is still lounging in her smug chair, sounding off. Here she is last September, as war fever was rising, “commenting” on Bush’s pursuit of Saddam: “There was no compelling new evidence. Mr. Bush offered only an unusually comprehensive version of the usual laundry list. Saddam is violating the sanctions, he tried to assassinate Poppy Bush, he’s late on his mortgage payments, he tips 10 percent, he has an unjustifiable fondness for ‘My Way’, he gassed his own people...” This is desperately cute; she wants to trivialize Bush but ends up whitewashing the acts of vio-

lence and genocide perpetrated by the Iraqi regime—it ain’t smart and it sure ain’t funny. Elsewhere, in its March 22 edition, *The Times* quoted one official who said: “There are reports that he was wounded, reports that he is dead, reports that he is alive,” referring to Hussein. “One of those reports is probably right.” That’s all the news that’s fit to print, apparently.

I then turned to the British media, hoping for some relief. No such luck. *The Financial Times* reported that, in wartime, the demand for luxury stationery increases as people “turn to the contemplative act of letter-writing.” Whoa! Better start stockpiling Parker pens. Meanwhile, the *Spectator’s* Mark Steyn, always willing to go that extra mile for a dreadful pun, concluded that Uday Hussein was killed in the opening night of the war—“Saddam’s baby got thrown out with the Baath water.” Ugh. Then there was this quote from hydraulics tycoon Gus Ramirez, who, as reported in *Private Eye* magazine, e-mailed his employees the following: “It is not by coincidence that there is facial similarity between Saddam and Hitler and Stalin. This may be God’s way of warning those who seek inaction.” Praise be!

No matter where I looked, it seemed that good judgment was the first casualty of war. I’ve had enough. I’ve run the gamut of “war porn,” and I’m uncertain of whether my sanity can withstand much more. I’m just not strong enough to sift through this stuff. From now on, I’m keeping the media at arms length. □

Tim Whitelaw is a graduate diploma student in composition.

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

Minuetta Shumiatcher Kessler
(DIP ’34, PGD ’36, *piano*)
Ronnie W. Pukavich
(BS ’60, MS ’61, *organ*)
Julius M. Levine
(BS ’47, *double bass*)
Nina Simone (’50, *piano*)

Faculty

Bertram Ross
Ruth Gudeman
Muriel Topaz

Friends

Leon Levy

CLASSIFIEDS

Classified ads are \$10 for individuals, \$12 for business, for the first 3 lines (3-line minimum). Additional lines are \$3 per line. The deadline for submission is the 5th of the month prior to publication. For discount and Web site rates, or more information, call (212) 799-5000, ext. 340.

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Focus on Art / Greta Berman

Ann Sperry: An Autobiography in Steel

As you may have noticed (and *The New York Times* has recently pointed out), this season in New York City has seen incredible riches in art. Ironically, despite turbulent times, troubled economies, and fear of terrorism, the biggest names in the history of art, from Leonardo da Vinci to Matisse and Picasso to Manet and Velasquez, have drawn unprecedented crowds to the Metropolitan Museum of Art and the Museum of Modern Art, even with its temporary relocation to Queens. The Met's ongoing "Manet/Velasquez: The French Taste for Spanish Art" features masterpiece after masterpiece of the European painting canon and should not be missed. Some lesser known ongoing shows include "Christian Schad and Neue Sachlichkeit" at the wonderful Neue Galerie and an

pieces of welded steel to make constructions and assemblages. David Smith, one of America's greatest sculptors, took up the medium and created some of the most powerful, volcanic sculpture ever. Others, such as Sperry's teacher, Theodore Roszak, further developed these ideas. But Sperry uses welded steel in an entirely new way. She cuts and shapes it, often painting it soft colors. At one point, she painted her works pale pink. You want to touch them to feel their softness; it does not seem possible that they are made of steel. This very act shocked many male sculptors, some of whom took offense at her subversion of steel into a feminine medium. Throughout her work there are underpinnings of rhythm and musicality; indeed, anyone who has written about her work has noted this. She has

the '80s the artist received commissions to make large, outdoor sculptures, one on Ward's Island, and later, one in Seattle. Both depicted gardens of huge, painted steel flowers. She translated these into indoor sculptures also, making "flowers" that cling to the wall (*Wallflowers*) and a humorous *Homage to Monet*, clearly referring to his waterlillies but substituting abstract shapes in steel. Also during the '80s, Sperry made a *Creation* series, which she showed at the Jewish Museum in New York City. Like her other works, this series, while alluding to the Bible, used abstract, freestanding sculpture rather than literal figures. *Creation* consists of all manner of whimsical and serious anthropomorphically shaped figures appearing to move like dancers to an imaginary music. The 1990s saw her *Personal*

date, that he had had to go into debt in order to afford it. Although she kept the piano most of her life, it eventually became unusable as a musical instrument. So, in order to preserve it and pay tribute to her deceased father, she dismantled the instrument, combining parts of it with sculpted brass and steel. The myriad invented pieces have nothing to do with the original piano shape; the artist totally reassembled piano keys, red felt, wires, pegs, legs, and wheels into unheard-of configurations. The results are a kind of updating of Cubism in which the original is taken apart and reassembled into new configurations, which stand completely on their own. All of Ann Sperry's work is relevant to music, dance, and drama; her abstract figures appear to move in space. Her elegant, original, and finely crafted work crosses borders and disciplines, but most of all, connects to something eternal. At a time of doubt, despair, death, and destruction, Ann Sperry's sculp-



Above: *My Piano 7* (2002); steel, brass, wood. Right: *The Creation: Seven Days* (1985-86); steel. Far right: *Rites of Passage V* (1972-73); bronze.



exhibit of Edwin Dickinson at the National Academy Museum. But almost hidden among all the hubbub is a show you might easily miss: a very beautiful exhibition of sculpture made over a period of 30 years by the Bronx-born, New York-based sculptor Ann Sperry. Sperry's work provides an antidote to an era of destructiveness, transporting us into a world of positive, hopeful, creative energy. Indeed, much of it refers to Creation itself, be it the Garden of Eden, her own fertility during the time she was pregnant, or the fecundity of nature. Sperry works in the interstices between creation and destruction. Her chosen medium, welded steel, has been primarily associated with male aggressiveness during the 20th century. As far back as 1929, Picasso and Julio Gonzalez innovated the use of large

brought music into the foreground in her recent, poignantly moving series, *My Piano*. Three pieces from this series are in the current show, and more than a dozen others were recently exhibited at the Kraushaar Gallery on 57th Street. To look chronologically at a few examples from the present exhibition, we can start with the *Fertility Series* from the 1970s. In these she used rounded and oval forms to suggest seeds, eggs, and babies through abstract means. Sperry used wax and casting to build up these forms. From 1975 to 1977 she returned to the technique of welding, but used it in a new and different way. Cutting the steel into thin ribbons or into eggshell-like shapes, she painted them pink, titling them the *Tender Flesh* series. During

Interiors, Where Is Your Heart, and *Out There* series. These sculptures make use of modernist shapes (sometimes referred to as Arp-shapes or Gorky-shapes, deriving from their use by the Dadaist or the American progenitor of Abstract Expressionism) to evoke internal body organs. In some of these works, she adds new materials, such as glass, velvet, and mesh, in an effort to better portray organic forms. Perhaps the work most directly relevant to musicians is the recent series, titled *My Piano*. You do not need to know the story behind it in order to appreciate the inventive shapes and materials, but it certainly is inspirational and revealing. The artist's father had given her a piano when she was a child. She discovered, at a much later

ture is transcendent. It is religious without being moralizing. The artist's evocative, symbolic, and metaphorical forms relate both directly and indirectly to creativity and continuity in life and beyond. "Thirty Pieces/Thirty Years: Sculpture by Ann Sperry" can be seen at the Hebrew Union College—Jewish Institute of Religion Museum through June 26. The address is 1 West Fourth Street (between Broadway and Mercer Street). Hours are Monday-Thursday, 9 a.m.-5 p.m. and Friday, 9 a.m.-3 p.m. Admission is free. □



Art historian Greta Berman has been on the liberal arts faculty since 1979.



Linda Mark
Cover photograph for The Flutist Quarterly

Andrew Fingland
Photographer
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2003-04 RECITAL PROCEDURES AND REQUIREMENTS

RECITAL QUALIFICATIONS:

Required Recitals: fall semester only	May 14, 2003
Required D.M.A.: fall or spring semesters	June 3, 2003
Req. Masters/Grad & Artist Diploma: fall or spring	July 15, 2003
Required Bachelors/Diploma: fall or spring	August 19, 2003
Non-Required Recitals: September & October	August 5, 2003
Non-Required Recitals: November	September 9, 2003
Non-Required Recitals: December	October 7, 2003
Non-Required Recitals: January	November 5, 2003
Non-Required Recitals: February	December 2, 2003
Non-Required Recitals: March	January 20, 2004
Non-Required Recitals: April	January 27, 2004
Non-Required Recitals: May	February 24, 2004

SIGN-UP BEGINS:

ALL RECITALS AND PUBLIC PERFORMANCES MUST BE APPROVED BY THE CONCERT OFFICE. Application forms, available dates, and detailed instructions are available in the Concert Office. All recitals MUST take place in either Paul Hall or Morse Hall. (Percussion recitals should take place in Room 309, and organists may make arrangements to perform in church, but an application form must still be completed.) There is a \$100 fee for changes or cancellations made within two months of your recital date. (If changes are made for medical reasons, a doctor's note must be received.)

PROGRAM INFORMATION & STAGE SET-UP DIAGRAMS ARE DUE TWO WEEKS PRIOR TO YOUR RECITAL. Programs must be typed and have your teacher's signature before submission. Large ensemble pieces are not allowed without prior written approval of the Concert Office. A 30-minute dress rehearsal in the Recital Hall may be booked when all of the above information has been received.

RECITAL RECEPTIONS ARE NOT ALLOWED IN THE BUILDING. Due to increased schedule demands, rooms within the building are no longer available for receptions. Please make arrangements with the cafeteria or with other local establishments.

ALL REQUIRED RECITALS MUST BE BOOKED BY OCTOBER 3, 2003

INTENT TO GRADUATE forms are due in the Registrar's Office by December 15, 2003.

ALUMNI NEWS

DANCE

1990s

Victoria Anderson (BFA '94) performed with three other dancers in *endo*, choreographed by Mark Jarecke, at the Duke on 42nd St. in New York in March.

1980s

Among the 19 dancers performing with Mark Morris Dance Group at the Brooklyn Academy of Music in March were four alumni: **Charlton Boyd** (DIP '86), **John Heginbotham** (BFA '93), **Amber Merkens** (BFA '99), and **Bradon McDonald** (BFA '97).

1970s

Warren Spears's ('74) work *Kiss Me, I Love You* had its premiere and a three-week sold-out engagement at the Danish Dance Stage in Copenhagen in January and February.

Merce Cunningham's Repertory Understudy Group, directed by **Robert Swinston** (BFA '75), performed a studio faculty concert in March in New York City that included **Andrea Weber** (BFA '97) as one of the dancers.

DRAMA

2000s

Group 31 classmates **Daniel Breaker** and **Wayne Scott** are performing together this month in an Off-Off-Broadway production of Shakespeare's *Pericles*, directed by Jesse Burger.

Denis Butkus (Group 31) appeared last month in Horizon Theater Repertory's New York production of Jean-Paul Sartre's *Men Without Shadows*, translated by Kitty Black and directed by Simon Hammerstein.

Frank Harts (Group 31) can be seen this month in the independent film *Bought & Sold* at Robert DeNiro's Tribeca Film Festival in New York. Harts also created music for the film's soundtrack. A music single from the film will be released later this year.

Sean McNall (Group 29) and **Samantha Soule** (Group 31) are currently performing in New York in the Pearl Theater Company's revival of George Kelly's comedy *Daisy Mayme*, directed by Russell Treyz.

1990s

Michael Chernus (Group 28) appeared at the Woolly Mammoth Theater in Washington, D.C., last month in *Jump/Cut: Life Through a Long Lens*, a new play by Neena Beber and directed by Leigh Silverman.

Eunice Wong (Group 28) recently appeared in the two-person play *An Infinite Ache*, written by David Schulner and directed by Greg Leaming, at the Cincinnati Playhouse in the Park. This month Wong will appear in the Caryl Churchill play *Top Girls*, directed by Casey Stangl, at the Guthrie Theater in Minneapolis.

Yvonne Woods (Group 28) appeared last month at New York's Cherry Lane Theater in *Slag Heap*, a new play by Anton Dudley and directed by Erica Schmidt.

Kevin Daniels (Group 27) appeared in the UPN series *Buffy the Vampire Slayer* last month.

In March, **Adam Greer** (Group 27) appeared at Kansas City's Missouri Repertory Theater in Marivaux's *The Triumph of Love*, directed by Stephen Wadsworth.

Ian Belton (Directing '97) recently directed a production of Anton Chekhov's *The Seagull* at the Stella Adler Studio in New York.

Jimonn Cole (Group 26) appeared last month in Howard M. Gould's play *Diva*

at the Delaware Theater Company in Wilmington.

David Auburn (Playwriting '96) has been hired to write an English-language version of the Korean film *Il Mare* for Warner Bros.

Steve Belber's (Playwriting '96) episode of the NBC series *Law and Order: SVU* was shown last April.

Matt Daniels (Group 25) is currently appearing in New York at the Metropolitan Playhouse in Anna Cora Mowatt's 1845 satire *Fashion*, directed by Alex Roe.

Nicole Marcks (Group 23) recently played Honey in Edward Albee's *Who's Afraid of Virginia Woolf?*, directed by Nancy Keystone, at Portland (OR) Center Stage.

Carrie Preston (Group 23) appeared last month on the NBC sitcom *Good Morning Miami*.

Viola Davis (Group 22) was nominated for an Independent Spirit Award as Best Supporting Female for her performance in the film *Antwone Fisher*.

Michael Hayden (Group 21) is currently appearing on Broadway with Elizabeth Ashley, Michael Cumpsty, and Molly Ringwald in *Enchanted April*, a new stage version by Matthew Barber of the novel by Elizabeth von Arnim. The production is directed by Michael Wilson.

Ben Bode (Group 19) can be seen in the independent film *My Dinner With Jimi*, directed by Bill Fishman and recently screened at the Santa Monica Film Festival.

1980s

Gayle (Robyn) Cohen (Group 18) is appearing in *Minor Holidays*, a new play written, directed by, and starring Scott Caan, at Playhouse West Studio II in Hollywood, CA.

John Benjamin Hickey (Group 18) recently directed *Bad Dates*, a new play by Theresa Rebeck at Playwrights Horizons in New York City.

Andre Braugher (Group 17) was nominated for two N.A.A.C.P. Image Awards: Best Actor in a Television Movie, Mini-Series, or Dramatic Special for his work in the Showtime film *10,000 Black Men Named George* and Best Actor in a Drama Series for his work in the CBS series *Hack*.

Graham Winton (Group 17), **Anne Louise Zachry** (Group 27), and **Nicole Lowrance** (Group 30) are currently performing Off-Broadway in Molière's *Don Juan*, translated by Christopher Hampton, at Theater for a New Audience. The production was directed by Bartlett Sher.

Michael Beach (Group 15) was nominated for an N.A.A.C.P. Image Award as Best Actor in a Dramatic Series for his work in the NBC series *Third Watch*.

Christina Haag (Group 15) recently appeared in **David Auburn's** (Playwriting '96) play *Proof* at South Coast Repertory in Costa Mesa, CA.

Ving Rhames (Group 12) was nominated for two N.A.A.C.P. Image Awards: Best Actor in a Television Movie, Mini-Series, or Dramatic Special Award for his portrayal in the FX series *Sins of the Father* and a Best Supporting Actor Award in a Comedy Series for his role in Disney's *The Proud Family*.

Meg Gibson (Group 11) can be seen this spring in Jane Campion's new film, *In the Cut*. This past winter she played Anne Sexton in Yale Repertory Theater's production of Amy Freed's play *Psychic Life Savages*.

Jack Stehlin (Group 11) has a recurring role this spring in the CBS series *JAG*. Stehlin has also appeared this season as a guest star on the Lifetime series *Strong Medicine* and the NBC series *Crossing Jordan*.

Tom Todoroff (Group 11) can be seen

with Kurt Russell in the MGM feature film *Dark Blue*, directed by Ron Shelton.

Lorraine Toussaint (Group 11) was nominated for an N.A.A.C.P. Image Award as Best Actress in a Dramatic Series for her role in the Lifetime series *Any Day Now*.

Nancy Opel (Group 9) was nominated for a Lucille Lortel Award as Best Featured Actress in a New Play for her performance in the David Ives play *Polish Joke*.

1970s

Keith David (Group 8) can be seen with Chris Rock and Bernie Mac in the DreamWorks film *Head of State*, directed by Rock, and also in the MGM film *Agent Cody Banks*, starring Frankie Muniz and directed by Harald Zwart.

Kevin Conroy (Group 6), heard most evenings as the voice of Batman on *Justice League* on the Cartoon Network, recently participated in a Screen Actors Guild master class for third- and fourth-year Drama Division actors called The Union and Your Career.

Harriet Harris (Group 6) appeared with Philip Bosco, David Hyde Pierce, and the New York Philharmonic at Avery Fisher Hall in April in a concert version of Hector Berlioz's *Béatrice et Bénédict*, the French comic opera based on Shakespeare's *Much Ado About Nothing*.

Christine Baranski (Group 3) can be seen this month with Julie Andrews in the ABC made-for-television movie *Eloise at the Plaza*, as well as in its follow-up in December, *Eloise at Christmastime*. The movies are based on the classic series of children's books by the late Kay Thompson and were directed for TV by Kevin Lima.

Charles E. Gerber (Group 1) recently completed a 10-month national tour of Disney's *Beauty and the Beast*. Last month he was featured in Liz Amberly's play *Asking Price*, directed by Michael Perreca at New York's Workshop Theater Company. Gerber also helped to develop Gail Thomas's performance piece *The Accident*, which was performed at the Manhattan Theater Source in March.

Benjamin Hendrickson (Group 1) was nominated for a Daytime Emmy Award as Best Supporting Actor for his work in the CBS daytime series *As the World Turns*.

Patti LuPone (Group 1) will be inducted into the Hollywood Bowl Hall of Fame along with Nathan Lane in June. The evening benefits Music Matters, Keeping Music Education Alive in L.A.

Sam Tsoutsouvas (Group 1) and **Michael Rudko** (Group 16) are currently performing together in a production of Friedrich Schiller's play *Mary Stuart*, directed by Irene Lewis, at Center Stage in Baltimore.

MUSIC

2000s

Alexander Fiterstein (BM '00, MM '02, *clarinet*) is scheduled to perform with cellist Thomas Carroll, violinist **Mayuko Kamio** (Pre-College, *violin*), and the Orchestra of St. Luke's at Alice Tully Hall on May 8.

Maria Millar (BM '00, MM '01, *violin*) has received funding from the Canada Council for the Arts and the Alberta Foundation for the Arts to create a complete concert of danced violin works.

1990s

Taka Kigawa (MM '94, *piano*) is scheduled to perform a faculty recital on May 21 at Renee Weiler Concert Hall in New York. The concert will include works by Harrison Birtwistle, György Ligeti, and Pierre Boulez.

The Amernet String Quartet, with cellist **Inbal Segev** (BM '98, *cello*), per-

formed quartets by Haydn and quintets by Boccherini at the Italian Academy of Columbia University in April.

Axel Strauss ('98, *violin*) recently played the Brahms Violin Concerto with the Nashville Symphony. Strauss is the winner of the 1998 Naumburg Violin Award and serves as professor of violin at the San Francisco Conservatory of Music.

The Brooklyn Philharmonic premiered **John Mackey's** (MM '97, *composition*) work, *Redline Tango*, at the Brooklyn Academy of Music (BAM) Opera House in February with Kristjan Järvi conducting. Mackey was recently commissioned by New York City Ballet's Choreographic Institute, which premiered his work in March. In April, the Greater Twin Cities Youth Symphony performed three of his works (including one premiere) at Orchestra Hall in Minneapolis as part of his Meet-the-Composer/ASOL Music Alive residency.

Damon Kirsche (MM '96, *voice*) performed the role of Steven Kodaly in *She Loves Me* at U.C.L.A.'s Freud Playhouse in March.

Albert Tiu (MM '96, *piano*) has been appointed assistant professor for the new Singapore Conservatory of Music, which is affiliated with the Peabody Conservatory in Baltimore, and will open its doors for the first time in July. He played Brahms's Piano Quintet with the T'ang String Quartet in Ho Chi Minh City, Hanoi, and Manila; and Poulenc's Piano Sextet and Françaix's *L'heure du berger* with the Academia Wind Quintet Prague in Singapore in March. Recently, he gave a recital at the Philippine Center in New York to coincide with the release of his two solo CDs: *Variations* on the Arktos label and *Salamisim (Reminiscence)* on the Bookmark Audio label. He also collaborated with violinist **Robert McDuffie** (DIP '81, *violin*) in a recital in Macon, GA, and as part of a benefit for the American Academy in Rome.

Jon Magnussen (MM '95, DMA '99, *composition*), in his third year as artist-in-residence at the Institute for Advanced Study in Princeton, received his first Carnegie Hall premiere by the American Composers Orchestra and conductor Steven Sloane in a November performance of excerpts from his recent ballet *Psalms*. Magnussen had previously conducted the premiere of the ballet in a live performance with the Limón Dance Company at the Olympic Arts Festival in Utah in February 2002. In April, Magnussen's new commissioned work for large orchestra, *Scenes*, was given its premiere by Symphony San José Silicon Valley, in its inaugural season.

Eric Gaenslen (MM '93, *cello*), as a member of the Rossetti String Quartet, gave a recital at the Tishman Auditorium of the New School in New York in March. The concert included quartets by Schubert and Dvorák.

Edward A. Malave (BM '93, MM '95, *viola*) graduated from the American Center for the Alexander Technique in 1998. He was a solo guest artist of Alexander Technique at the British Columbia Music Educators Conference in Surrey in February. He is also on the faculty of Soyulla Artists studio, directed by **Jae Shin** (BM '96, MM '98, *voice*).

Rod Mathews (BM '91, *tuba*) has been appointed principal tuba of the Santa Rosa Symphony, led by music director **Jeffrey Kahane** ('76, *piano*). **Viviana Guzman** (MM '90, *flute*) performed as the soloist with the Diablo Symphony in Walnut Creek, CA. She played a concerto that she had commissioned from Jim Berenholtz, which was written for ancient and modern flutes and orchestra.

Anne Akiko Meyers (CRT '90, *violin*)

ALUMNI NEWS

and faculty member **Joseph Kalichstein** (BS '67, MS '69, *piano*) gave the premiere of Ezequiel Viñao's *Saga* with Kristjan Järvi and the Absolute Ensemble at Miller Theater in New York.

Verónica Villarroel ('90, *voice/opera*) was one of the 2002 honorees at the sixth annual Plácido Domingo Awards Dinner, honored for contributing to the success of opera in the Latino community in L.A.

1980s

JoAnn Falletta (DMA '89, *orchestral conducting*) leads the Buffalo Philharmonic in the recently released CD *Rhapsodie*. The orchestra's third self-produced compact disc features Ravel's *Daphnis et Chloé*, Debussy's *Petite Suite*, Ravel's *Rapsodie Espagnol*, D'Indy's *Diptyque Méditerranée*, and Massenet's "Under the Linden Trees" from *Scène Alsacienne*.

The ensemble First Avenue performed works by C. Bryan Rulon and Mary Jane Leach, as well as improvisations, with guests **David Fedele** (MM '89, *flute*) and **Matthew Herren** (BM '94, MM '95, *cello*) in New York City in April.

Suzanne Mueller (BM '85, *cello*) and **Iris Kaplan** (Pre-College, *piano*) performed works by Bach, Villa-Lobos, Chasins, and Mendelssohn in April at the Great Neck House on Long Island. Mueller will perform with guitarist Mark McCarron on July 20 at the Old Westbury Gardens in Old Westbury, NY.

Ayako Yonetani (BM '86, MM '87, DMA '93, *violin*), who is associate professor of violin and viola at the University of Central Florida, was the featured soloist in Vivaldi's *Four Seasons* with the Orlando Philharmonic in Celebration, Oviedo, and Orlando in March.

Edward Gilmore ('85, *clarinet*), as part of the Quintet of the Americas, performed at St. Peter's Church in New York City in March. The concert featured music of Brazil, including the premiere of Marcelo Zarvos's *Changes*.

Jeffrey Biegel (BM '83, MM '84, *piano*) recently performed Chopin's Concerto No. 1 with the Ars Flores Orchestra in Miami and gave the premiere of Marjorie Rusche's *Dreaming the Rag Waltz Blues* with the South Bend Symphony. He made a tour of Germany featuring the premiere of an arrangement of Vivaldi's *Four Seasons* for piano and string orchestra, Saint-Saëns's Concerto No. 2, and Liszt's Concerto No. 1 with the Schleswig-Holstein Symphony Orchestra. He has been invited to perform Leroy Anderson's Concerto in C with the Boston Pops in June to celebrate the 50th anniversary of the composition of that concert.

Ken Noda ('82, *piano*) performed with baritone Rodion Pogosssov at the 20th annual Musical Armenia Concert at Carnegie's Weill Recital Hall in March.

Nadja Salerno-Sonnenberg ('82, *violin*) performed with the Boulder (CO) Philharmonic in February.

Guitar One Magazine included **Katherine Thomas** (DIP '82, *violin*), a.k.a. The Great Kat, on its list of the Top 10 Fastest Shredders of All Time in the April 2003 issue. She is the only female guitarist included on the list.

David Bowles (BM '81, MM '82, *cello*) is part of the audio engineering staff of the Aspen Music Festival. He recently produced and engineered a CD project with the Houston Symphony and Chorus, Michael Krajewski conducting.

Robert McDuffie (DIP '81, *violin*) gave a master class at Mannes College of Music in New York in April.

1970s

Gayle Martin Henry (BM '74, *piano*) gave a recital at the Irvington (NY)

Presbyterian Church in April. She performed works by Debussy, Beethoven, Chopin, Prokofiev, and Villa-Lobos.

Kenneth Frazelle's (BM '78, *composition*) works have been performed recently by **Paula Robison** (BS '63, *flute*), who played his *Blue Ridge Airs II* with the Louisville Orchestra in January, and soprano Erie Mills, who premiered *From the Song of Songs* at Brigham Young University in February. The latter piece received the Barlow Prize in 2001, and was also performed in Chicago, Milwaukee, and Oklahoma City in March. Frazelle's Concerto for Chamber Orchestra received its Boston premiere at Jordan Hall in March with the Boston Modern Orchestra Project, conducted by Gil Rose.



New York City Opera will present excerpts from **Joel Feigin's** (MM '77, DMA '82, *composition*) *Twelfth Night*, based on Shakespeare's play, as part of VOX 2003:

Showcasing American Composers. The performance will be conducted by George Manahan on May 7 at the Church of St. Paul and St. Andrew in New York City. On May 9, Feigin's *Songs of Loving-Kindness*, a winner in the Waging Peace Through Singing competition, will be featured at the Laguna Blanca School in California, where he is composer-in-residence.

William Carr ('76, piano) was the featured soloist at Verizon Hall of the Kimmel Center for the Performing Arts in February for a benefit concert for multiple sclerosis research sponsored by Jefferson University Medical Center. Carr is associate professor of music, chair of the music department, and coordinator of applied music at Immaculata University.

George Tsontakis's (MM '76, DMA '86, *composition*) work *Dust*, a trio for horn, violin, and piano, was given its New York premiere by the Chamber Music Society of Lincoln Center in March. His piece *Eclipse* received its New York premiere in April, with a performance by the Elektra Chamber Players at Miller Theater.

The fifth season of the Cutting Edge concert series at Greenwich House Arts, conceived and hosted by **Victoria Bond** (MM '75, DMA '77, *orchestral conducting*), was performed in April. Among the performers were faculty member Charles Neidich, **Kathleen Supové** (MM '75, *piano*), and **Esther Lamneck** (BM '71, MM '72, DMA '80, *clarinet*). Works by Bond, faculty member Chris Theofanidis, and current DMA student Dalit Warshaw were included.

Steve Masi (BM '75, MM '77, *piano*) gave an all-Beethoven recital at the Museum of the American Piano in New York in April.

Summit Records released a second recording by harpist **Anne-Marguerite Michaud** (BM '74, *harp*), titled *The Children's Hour—Harpworks for the Imagination*. The CD includes works by Marcel Grandjany, a new composition by Christopher Scinto, and the two-harp arrangement of Carlos Salzedo's *Song in the Night*.

Eriko Sato ('74, *violin*) performed as part of the St. Luke's Chamber Ensemble at Weill Recital Hall in February in a concert that featured two New York premieres: String Trio by M. Carmargo Guarnieri and Piano Quintet "Fronteiras" by Amaral Vieira.

Alan Weiss (BS '72, MM '73, DMA '77, *piano*) has recently performed with the English Chamber Orchestra and Zurich Tonhalle Orchestra, among others, and during the past two seasons has given numerous duo recitals with Mischa Maisky. He was invited by Martha

SPOTLIGHT ON SHEQUIDA

Shaking the Dust Off Opera

Gary A. Hall ('92, voice) is a drag queen with a five-octave range. As his alter-ego Shequida, he brings opera to the young and the old, gay and straight, believers and skeptics, with equal passion. Born in Jamaica (not Queens, as he points out), he has the soul of an Italian diva, and he never sacrifices the quality of the music he makes.

GARY HALL combines his deep love of opera and his unusual vocal range in his performances as Shequida, hoping to bring arias to a new audience. Noting that younger people aren't running to the opera, he strives to shake the dust off the art form's reputation. He explains, "I chose to teach and entertain at the same time. I believe that opera in its day was meant as entertainment just as pop music is today. I think we lose sight of the fact that it should be entertaining." With this philosophy, he created the show *Opera for Dummies*, a crash course in the art form and some of its comical elements, including a plus-size diva playing a



Shequida

16-year-old consumptive girl. His sophomore offering, *Popera*, imagines the collisions between the operatic and pop worlds (like Aretha Franklin singing "Nessun Dorma" at the Grammy Awards).

A male soprano, Hall refuses to make compromises in singing operatic repertoire, whatever jokes he might make at the expense of operatic conventions. "I try to take some of the funny things in opera and turn them around, but in the end, the one thing I always stress is that I do pay complete respect and homage to the music," he says. Many listeners are impressed by his voice but don't believe he's a man—or that he's singing at all. "The fact that I do it in drag, everyone assumes I'm lip-synching. When I tell them I'm not lip-synching, they say, 'Well, you must be a woman.'" But he doesn't mind this skepticism as long as the audience members get something out of the show. He accepts that part

of his appeal is the novelty of his skills. "I read somewhere that there are only 20 or 22 men in the world that can sing from bass/baritone all the way up to soprano."

Hall left school before completing his degree, deciding that it wasn't the right environment for him at the time. "I'm really grateful that I got the opportunity to go to Juilliard. I think personally I wasn't ready for that intense atmosphere." He was 18, living alone, and feeling overwhelmed by the demands of being a student at Juilliard. "I didn't feel I was nurtured as a person. I felt I was being used as an instrument," he says. Hall never broached the subject of singing female repertoire with instructors at school and felt that he was being pigeonholed into areas of repertoire

that didn't make sense or he didn't enjoy. "People were telling me to sing 'Old Man River!'" Despite fears of disappointing his parents, he made the difficult decision to leave.

Hall urges young singers to listen to their bodies and to step back if something feels uncomfortable. "A lot of people are going to care about your instrument, so

you really need to take care of yourself. Listen to your heart," he says. He adds that each artist should be the authority on what's best for his or her future. "If you're saying, 'I don't want to be in opera. I want to be in musical theater,' and your teachers are saying, 'No, you're going to be an opera singer,' take a little time, don't rush it, but find out what it is you really love. Make sure that you love opera. Without a love of opera, it's never going to happen."

And Hall has made plenty happen through his love of the art form. On the horizon is a recording contract, a show with Cirque du Soleil, and the title role in the staged premiere of Daron Hagen's one-act opera *Vera of Las Vegas* at Symphony Space on June 26 and 27. He is excited about this new challenge: "I've sold the character of Shequida. I think people are wanting to see whether I can do more than play myself."

—Lisa Yelon

SEEKING ALL GUILDHALL SCHOOL ALUMNI

The Guildhall School of Music and Drama in London is looking for alumni who attended the college level or the Junior School. If you or someone you know attended Guildhall, please write to the Guildhall School Trust, Barbican, Silk Street, London, EC2Y 8DT, England, or send an e-mail to lfelton@gsm.d.ac.uk.

Argerich to perform and give master classes at her festivals in Japan (2001) and Argentina (2002). In April, he gave a piano recital in Liege, Belgium, in memory of William Kapell for the 50th anniversary year of his death.

Madeleine Hsu Forte (BM '70, MS '71, *piano*) gave a lecture-recital and master class on Messiaen at Northwestern University in February. In March and April, she performed and gave master classes in Wroclaw, Poland, and Tallinn, Estonia. Romeo Records is scheduled to release her recording of works by Barber, Bartók, Liszt, and Beethoven in September.

Craig Sheppard (BM '70, MS '71, *piano*) gave the second recital in his series of performances featuring the complete Beethoven Sonatas in March at the University of Washington's Meany Theater.

1960s

Mitusko Ichimura's (DIP '69, *piano*) students performed a recital in April at Steinway Hall in New York City.

Mescal Wilson (MS '69, *piano*) gave a recital at the Museum of the American Piano in New York in March, which included music by Bach, Beethoven, Ravel, Chopin, and Rachmaninoff.

The Lillian Vernon Center for International Affairs at New York University featured three Juilliard alums in a concert series called Music Out of Conflict. In February, **Miriam Brickman** (MS '67, *piano*) performed; in March, **Eric**

Stumacher (MS '70, *piano*) with the Apple Hill Chamber Players; and in April, **Lera Auerbach** (BM '96, *piano*; MM '99, *composition*).

David Hurd ('67, *organ*) led the Choir of the Church of the Holy Apostles in April in New York City. The concert featured many variations on *Ave Maria* by composers from the 16th to the 21st centuries.

Nina Deutsch (BS '64, *piano*) has been selected for the 20th edition of *Who's Who in the World* for her accomplishments in the musical arts, particularly her landmark performances in the People's Republic of China in 1982.

John McCauley (MS '64, *piano*) played a recital of Bach, Schumann, and Debussy on the Arts George V Concert Series of the American Cathedral in Paris in November, and played a program of Poulenc, Debussy, and Stravinsky together with Ginger Anders, violin, and Keiko Kobayashi, clarinet, on the Meet the Virtuoso series at the 92nd Street Y in New York in February.

1950s

Louise Cheadle (DIP '59, *piano*) played a solo recital of compositions by women composers of the Romantic era at the Telfair Museum in Savannah, GA, in January. In February she performed piano compositions of contemporary Savannah composer Scott McClain at a concert at the Skidaway Island (GA) Presbyterian Church. AW Promotions recently released

a CD of her playing Virtuoso Piano Music of Cecile Chaminade and Fanny Mendelssohn Hensel.

James Funkhouser (BS '56, *composition*) recently conducted performances of his *Wildflower Suite* and *Prayer for String Orchestra* with members of the Kansas City Symphony. In March, his *Suite Jannell* for two violins and orchestra was given its premiere by Neil Samples and Janelle O'Brien, violins, and the Overland Park Orchestra, conducted by Funkhouser. The CD of his Piano Sonata No. 1, featuring pianist Leah Hokanson, has been released on the Spoonbender Labs label.

Robert Stevenson ('56, *piano*) gave a musical tribute at the retirement celebration for Dr. Alan Hanson, the former director of residential life at U.C.L.A. The event took place in January on the university's campus.

Kenneth Lane ('51, *voice*) gave a lecture-performance in March at the New Life Expo in the New Yorker Hotel on the topic America's Timeless Melodic Favorites, including folk and work songs, standards and love songs, patriotic hymns, spirited marching songs, ragtime, novelty songs, and Academy Award-winning songs.

1940s

Renowned bassist **Julius M. Levine** (BS '47, *bass*) died on March 28 at Amsterdam House, a health-care residence in

Manhattan. He was 81. Levine, whose performances on the double bass provided a solid underpinning to several classic recordings of Schubert's "Trout" Quintet,



was a prominent teacher and chamber music coach. He frequently appeared as a guest artist with string quartets—including the Juilliard, Amadeus, and Guarneri Quartets—when they played works that require a bassist. He was closely associated with the Marlboro Festival in Vermont, where he taught for 24 summers, and with the Music From Marlboro national tours. He also played and taught at Tanglewood for 15 summers, and was on the faculties of the Greenwich House Music School, the Mannes College of Music, the Peabody Conservatory, and SUNY-Stony Brook.

1930s

A memorial concert for Zara Nelsova, a former faculty member, took place in February at Kirkpatrick Chapel in New Brunswick, NJ, presented by Rutgers University's Mason Gross School of the Arts. Among the performers were Juilliard faculty members **Robert Mann** (DIP '39, *violin*) and **Jerome Lowenthal** (MS '56, *piano*); alumna **Min-Kyung Kwon** (MM '92, DMA '00, *piano*); and Arnold Steinhardt, Susan Starr, George Neikrug, and Jonathan Spitz. □

FACULTY AND STUDENT NEWS

FACULTY

Edward Berkeley will direct the operas *La bohème* and *Béatrice et Bénédict*, with performances in July and August, at the Aspen Musical Festival.

Per Brevig (DMA '71, *trombone*) conducted two performances of Mahler's Sixth Symphony with the Costa Rica National Symphony Orchestra this winter.

Pre-College faculty member **Antigoni Goni** (MM '95, *guitar*) gave three recitals at the Institute for Advanced Study in Princeton, NJ, in March.

Faculty member **Rebecca Guy** (Group 7) is the director of Studs Terkel's *American Dreams: Lost and Found*, an adaptation by the Acting Company having its New York debut this month prior to a national tour.

In April, Warner Classics released **Sharon Isbin's** recording *Baroque Favorites for Guitar*, which includes music by Bach, Vivaldi, and Albinoni.

Dance faculty member **Dawn Lille** gave a paper titled "Classic Black: Is Ballet Blanc for Whites Only?" at the meeting of

European Dance Historians at the Sadlers Wells Theatre in London in February. She was also guest lecturer in the graduate program at the University of Surrey.

Curtis Macomber (BM '74, MM '75, DMA '78, *violin*) finished his performance series of the complete Beethoven Violin and Piano Sonatas and Schubert Sonatinas, with pianist Marija Stroke, in April at Wave Hill in Riverdale.

In May, **Adelaide Roberts**, a Pre-College faculty member, and **Lisa Kovalik**, an Evening Division faculty member, will perform at Marist College in Poughkeepsie, NY; Roberts and **Michael Blum** (BM '77, MM '78, *piano*) will perform at Holy Cross Church in Kingston, NY, in memory of Edgar Roberts. In June, she will give a solo recital at the Old Dutch Church in Kingston.

The first act of **Greg Sadow's** opera *Frankenstein* (libretto by Thomas M. Disch) will be performed on May 8 at New York City Opera's VOX series of new opera workshops at the Church of St. Paul and St. Andrew.

STUDENTS

Guitarist **Cem Duruöz** was featured on the WQXR Young Artists Showcase, hosted by faculty member Robert Sherman, in March. The program included live recordings of works by Piazzolla, Giuliani, Marais, Matos-Rodriguez, and Turkish folk songs from his recent recital at the CRR Concert Hall in Istanbul/Turkey.

The Naxos label recently released a CD by **Hyun-Sun Kim**, a second-year artist diploma student in piano, and **Bin Huang** ('00, *violin*) called *Baroque Favorites*. The CD includes music by Vitali, Tartini, Corelli, Handel, Vivaldi, and Bach.

Yvgeny Kutik, Pre-College violin student of Shirley Givens, has won first prize in the Boston Symphony Youth Competition and will be performing the Sibelius Concerto with the orchestra in May.

Alexei Podkorytov, a current master's degree student in piano, performed with violinist Mikhail Simonyan in March at the 20th annual presentation of the Musical Armenia Concert at Carnegie Hall.

Vassily Primakov will give his Young Concert Artists series debut on May 4 at the Terrace Theater of the Kennedy Center in Washington. He is scheduled to perform works by Bach, Schumann, Shostakovich, and Ravel.

Jonathan Schiffman, a master's student in conducting, was selected for the fourth National Conducting Institute, a program dedicated to the advanced development of conductors. Created by National Symphony Orchestra music director Leonard Slatkin, the project is designed to help conductors successfully make the transition from leading student or part-time orchestras to working with a full-time professional orchestra. Stephen Czarkowski, who is taking part in the Professional Internship Program at Juilliard, was also selected for the institute.

Pianist **Vasileios Varvaresos** made his debut in the Young Concert Artists series in April at the 92nd Street Y. The recital included works by Beethoven, Prokofiev, Chopin, Ravel, and Balakirev. □

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MUSIC AT THE CROSSROADS

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May 2003 Calendar

A complete, searchable Calendar of Events can be found on the Web at www.juilliard.edu/calendar.

1/THURS

EMILY ONDRACEK, VIOLIN
Morse Hall, 4 PM

FIRST-YEAR UNDERGRADUATE SONGBOOK

With Jeannette Baxter, Leona Carney, Ross Chitwood, Tammy Coll, Aaron Greenberg, David Heilman, Jasmine Hinchmin, Adrian Kramer, Alexander Mansoori, Solange Merdinian, Ainsley Soutiere. Prepared and accompanied by Arlene Shrut.
Paul Hall, 4 PM

THE COLANDO QUINTET

Morse Hall, 6 PM

VOCAL ARTS HONORS RECITAL

With Shalanda Bond, Angela Fout, Susanna Phillips, Melissa Kaye Shippen, and Steven Paul Spears. Collaborative pianists: Ho-Jeong Jeong, Yasuko Oura, and Carol Wong. Works by Edvard Grieg, Ernest Chausson, Libby Larsen, Samuel Barber, and Richard Strauss.
Alice Tully Hall, 8 PM
Free tickets required; available at the Juilliard Box Office.

SIMON BOYAR, PERCUSSION

Paul Hall, 8 PM

2/FRI

WILLIAM OWENS AND BRAD WILLIAMS, TRUMPET AND TROMBONE
Morse Hall, 4 PM

ROBINSON LOVE, TUBA

Paul Hall, 4 PM

SUNGMIN YOO, VIOLIN

Morse Hall, 6 PM

MATTHEW GARRETT, TENOR

Paul Hall, 6 PM

JOO-YEON LEE, PIANO

Morse Hall, 8 PM

LILIT KURDIYAN, CELLO

Paul Hall, 8 PM

JUILLIARD ORCHESTRA

Student Compositions
Jeffrey Milarsky, Conductor
MUHLY *Out of the Loop* (Premiere)
LEE-WONG *Fates and Furies* (Premiere)
STREBER *Dem Herbste Gleich*
ABIGANA *Litany and Satire* (Premiere)
Juilliard Theater, 8 PM
Free tickets required; available at the Juilliard Box Office.

3/SAT

PRE-COLLEGE CHAMBER MUSIC
Paul Hall, 5 PM

PRE-COLLEGE STUDIO RECITAL

Students of Alan Kay
Paul Hall, 6 PM

PRE-COLLEGE CHAMBER MUSIC

Morse Hall, 6 PM

PRE-COLLEGE CHAMBER ORCHESTRA

Ki-Sun Sung, Conductor
Damon Meng, Piano
BEETHOVEN Piano Concerto No. 1
PURCELL/HOLST Suite No. 1 from *The Gordian Knot Unty'd*
STRAVINSKY Suite from *Pulcinella*
Juilliard Theater, 8 PM

MORGAN GRUNERUD, SOPRANO

Paul Hall, 8:30 PM

JULIEN QUENTIN, PIANO

Morse Hall, 8:30 PM



Photo by James Kriegsman
Ki-Sun Sung will conduct the Pre-College Chamber Orchestra on May 3 in the Juilliard Theater.

5/MON

MARCUS TAKIZAWA, VIOLA
Paul Hall, 8 PM

SU-YEN JEON, PIANO

Morse Hall, 8 PM

6/TUES

DUOJIA XIAO, PIANO
Paul Hall, 8 PM

JUILLIARD JAZZ ORCHESTRA

"Things To Come"
Originals and arrangements by Juilliard Jazz Department faculty and students.
Victor Goines and Wycliffe Gordon, Conductors
Alice Tully Hall, 8 PM
Free tickets required; available at the Juilliard Box Office.

7/WED

WEDNESDAYS AT ONE
Pre-College Chamber Music
Alice Tully Hall, 1 PM

8/THURS

RAMI KHALIFE, PIANO
Morse Hall, 8 PM

9/FRI

KINAN AZMEH AND DINUK WIJERATNE, CLARINET AND COMPOSITION
Morse Hall, 6 PM

HO-JEONG JEONG, COLLABORATIVE PIANO

Morse Hall, 8 PM

MALINA RAUSCHENFELS, CELLO

Paul Hall, 8 PM

10/SAT

MUSIC ADVANCEMENT PROGRAM (MAP) SPRING CONCERT
Paul Hall, 1 PM

PRE-COLLEGE FACULTY RECITAL

Cathy Cho, Violinist
Paul Hall, 5 PM

PRE-COLLEGE STUDIO RECITAL

Students of Richard Shillea
Morse Hall, 6 PM

SOOJI OH, VIOLIN

Paul Hall, 8:30 PM

GRACE CLOUTIER, HARP

Morse Hall, 8:30 PM

12/MON

SHARON ROFFMAN, VIOLIN
Paul Hall, 4 PM

CHAMBER MUSIC RECITAL

Morse Hall, 4 PM

KATHRYN BRYAN, FLUTE

Morse Hall, 6 PM

GREY FULMER, DOUBLE BASS

Paul Hall, 6 PM

YANIV ATTAR, GUITAR

Paul Hall, 8 PM

YURI YAMASHITA, PERCUSSION

Room 309, 8 PM

JENNIFER STUMM, VIOLA

Morse Hall, 8 PM

13/TUES

HITOMI KOYAMA, AKANE MATSUMURA, AND KOKO ENDO, PIANO CHAMBER MUSIC
Morse Hall, 4 PM

SOOYEON KIM, SOPRANO

Paul Hall, 4 PM

ITALIAN VOCAL LITERATURE CLASSES OF CORRADINA CAPORELLO

Paul Hall, 6 PM

DANIEL OTT, COMPOSITION LECTURE-PERFORMANCE

Morse Hall, 6 PM

KIVIE CAHN-LIPMAN, CELLO

Paul Hall, 8 PM

DRAMA DIVISION THIRD-YEAR PRODUCTION

SHAKESPEARE *A Midsummer Night's Dream*
Directed by Alex Correia
Drama Theater, 8 PM
Free tickets required; available at the Juilliard Box Office.
Admission on standby basis only. See article on Page 3.

JOHN MARCUS, VIOLIN

Morse Hall, 8 PM

14/WED

DRAMA DIVISION THIRD-YEAR PRODUCTION
SHAKESPEARE *A Midsummer Night's Dream*
Drama Theater, 8PM; see May 13.

DANCE DIVISION PRESENTATION

Young Choreographers
Juilliard Theater, 8 PM

JULIA BRUSKIN, CELLO

Paul Hall, 8 PM

15/THURS

JAMES HERSTATT, VIOLA
Morse Hall, 4 PM

YI-WEN CHAO, VIOLA

Paul Hall, 4 PM

SILIANG MENG, VIOLA

Morse Hall, 6 PM

SINGING IN FRENCH

Voice Students of Thomas Grubb
With Dominic Armstrong, Jean-Paul Bjorlin, Rachel Calloway, Leena

Chopra, Nancy Lauren Cotten, Betany Dahlberg, Nicholas Dávila, Scott Dispensa, Waldo Gonzalez, Morgan Grunerud, Hyun-Jee Kim, Kristin Knutson, Isabel Leonard, Douglas McCormick, Fenna Ograjensek, Susanna Phillips, Brian Porter, Evan Rogister, and Chad Sloan. Collaborative pianists: In Sun Choi, Melody Fader, Hiromi Fukuda, Lin Hong, Wilson Southerland, and Carol Wong.
Paul Hall, 6 PM

WENDY LAW, CELLO

Morse Hall, 8 PM

DANCE DIVISION PRESENTATION

Young Choreographers
Juilliard Theater, 8 PM

16/FRI

MARIA JOOSTE, SOPRANO
Paul Hall, 4 PM

JEREMIAH SHAW, CELLO

Morse Hall, 4 PM

CHAMBER MUSIC RECITAL

Morse Hall, 6 PM

EMILY BRUSKIN, VIOLIN

Paul Hall, 6 PM

HYUN-SUN KIM, COLLABORATIVE PIANO

Paul Hall, 8 PM

MICHAEL CASCARDI, DOUBLE BASS

Morse Hall, 8 PM



Rebecca Albers will perform the Adler Viola Concert with the Juilliard Orchestra at the Commencement Concert on May 22 in Alice Tully Hall.

17/SAT

PRE-COLLEGE CHAMBER MUSIC
Paul Hall, 5 PM

DRAMA DIVISION THIRD-YEAR PRODUCTION

SHAKESPEARE *A Midsummer Night's Dream*
Drama Theater, 8 PM; see May 13.

DANCE DIVISION PRESENTATION

Young Choreographers
Juilliard Theater, 8 PM

DANIEL MCDONOUGH, CELLO

Paul Hall, 8:30 PM

JENNIFER QUAN, DOUBLE BASS

Morse Hall, 8:30 PM

18/SUN

DRAMA DIVISION THIRD-YEAR PRODUCTION
SHAKESPEARE *A Midsummer Night's Dream*
Drama Theater, 8 PM; see May 13.

19/MON

KIMBALL GALLAGHER, PIANO
Paul Hall, 4 PM

TOMOKO FUJITA, CELLO

Paul Hall, 6 PM

SENIOR DANCE GRADUATION PERFORMANCE

Juilliard Theater, 8 PM

HYUN JEE KIM, MEZZO-SOPRANO

Paul Hall, 8 PM

20/TUES

ERIC JOYNER, PIANO
Paul Hall, 6 PM

DEONDRA AND DESIRAE BROWN, COLLABORATIVE PIANO

Paul Hall, 8 PM

21/WED

ANNEDORE OBERBOBECK AND MARIE NO, VIOLINS
Paul Hall, 4 PM

MICHELLE SATRIS, VIOLIN

Paul Hall, 6 PM

MORSE HALL FACULTY RECITAL

Julie Landsman, Horn
Morse Hall, 6 PM

WILLIAM BOMAR, FLUTE

Paul Hall, 8 PM

22/THURS

EILEEN INSUN JANG, VIOLIN
Paul Hall, 4 PM

MARK WALLACE AND JOSEPH PUGLIA, DOUBLE BASS AND VIOLIN

Morse Hall, 6 PM

COMMENCEMENT CONCERT

Juilliard Orchestra
Larry Rachleff, Conductor
Rebecca Albers, Viola
BERLIOZ *Le carnaval romain*, Op. 9
ADLER Viola Concerto
SHOSTAKOVICH Symphony No. 10 in E Minor, Op. 93
Alice Tully Hall, 8 PM
Free tickets required; available May 8 at the Juilliard Box Office.

23/FRI

JUILLIARD STRING QUARTET SEMINAR CONCERT
Paul Hall, 4 and 8 PM

24/SAT

PRE-COLLEGE SYMPHONY
Danail Rachev, Conductor
Tomoya Aomori, Double Bass
GREENBERG *Overture to 9/11*
SIBELIUS *Finlandia*, Op. 26
KOUSSEVITZKY Double Bass Concerto, Op. 3
SCHUMANN Symphony No. 4 in D Minor, Op. 120
Juilliard Theater, 1 PM

PRE-COLLEGE ORCHESTRA

Adam Glaser, Conductor
Sung Chang, Cello
DVORAK *Carnival Overture*, Op. 92
MAICAN Sinfonietta for Strings
HAYDN Concerto for Cello and Orchestra in C Major, Hob.VIIb:5
BRAHMS Symphony No. 4 in E Minor, Op. 98
Juilliard Theater, 8 PM

REMINDER FROM THE REGISTRAR

All grades of I or X from fall 2002 must be completed no later than **May 9**. Notify the registrar in writing as soon as the work is completed.

NOTE: Instructors may set an earlier deadline, so be sure to check with your instructor.

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